

Candidates speak their minds

by S. ROBERTSON GAGE
News Editor

In a swing through two of the men's residences last night, the major Students' Society candidates made their initial political appearances.

Audience concern for the problems relating the University to the rest of the Province forced the spotlight on the three Vice-Presidential candidates for External Affairs. Special problems of the Residences were also considered.

The candidates opened meetings at Douglas and Molson Halls with brief statements of platform. In subsequent question periods interest centered on problems of external affairs.

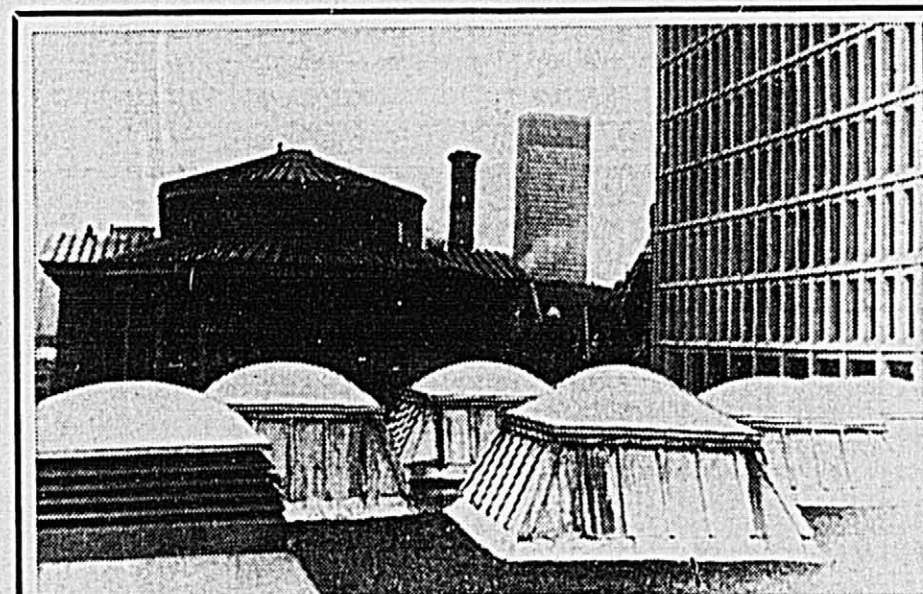
Ken Cabatoff, running for the external affairs position, presented a two point program. In dealings with the University administration he said, "We must walk a little less humbly before the men who run this University." Cabatoff's concern here being to prevent the "depersonalization of the campus".

External Affairs candidate Mark Feifer countered on the question of provincial unity by stressing that an English-speaking union would only antagonize UGEQ. Feifer refused to compromise on the need for bilingual-

ism in Quebec, but said that an agreement with UGEQ was of equal import.

Philip Resnick, third candidate for External Affairs, came out with a stu-

dent syndicalism platform and announced his support for the ideas of the recently formed Student Action Committee.



MOON BUILDINGS? No this is not a cluster of lunar dwellings, but sky-lights on the roof of the new Humanities Auditorium. The view is from McGregor Avenue and in the background can be seen the Redpath Museum (left), and the main Leacock Building.

Both Presidential candidates, Harold Crooks and Sharon Sholzberg (Ed Boulter was not present), advocated some form of increased participation in student government through committees.

However, the two differed on the purpose of their prospective office. Crooks wanted to see a leader, not a business manager as President, while Sholzberg went a step further to say the President should articulate a position on student affairs of even international scope.

Robert Payette, contender for Vice-President for Internal Affairs, saw that post as a link between various well organized student activities and the Students' Council. He was also concerned with establishing an efficient administration for the University Centre this summer.

His opponent, Louis Strasberg, recommended a residence member sit on the Students' Athletic Council as part of his program to improve athletics. Strasberg noted his diversified background as his main qualification.

All major candidates will make their next public appearance in Moyse Hall at 1 pm today.

why wait
for spring?

McGILL DAILY

do it
now

Vol. 54 — No. 88

MONTREAL, FRIDAY, FEBRUARY 26, 1965

3 cents

Universities potential 'walled cities'

Government paternalism decried by Dr. James

ITHACA, N.Y., February 24 — Dr. F. Cyril James, who was Principal and Vice-Chancellor of McGill for over twenty years and resigned two years ago, warned Cornell University students that too much governmental concern with universities could turn them into walled cities, "regarding all the rest of the world as unimportant, or even hostile."

"The steadily increasing concern of all governments for the development of universities, the steady increase in the amount of public money devoted to this purpose, may have their dangers as well as their advantages," Dr. James said.

Dr. James is now President of the International Association of Universities and Principal Emeritus of McGill. He delivered the keynote address at a five-day International Conference of Students which opened at Cornell University today.

There is danger within the philosophy that higher education is for "those whose professional skills will accelerate the pace of national economic development," he said.

This philosophy, Dr. James told some 100 foreign student delegates from the world's leading colleges and universities, is based "on the assumption that economic growth is intimately related to the expansion of higher education (and it) tends to dominate modern thought."

"It is responsible for the rapid expansion in both the number and the size of universities in all parts of the world," James said. "But it has a political counterpart, the obverse of the medal, that troubles me."

James said that many nations, particularly the Soviet Union, take the stand that since the state provides free education for those who will, by their careers, accelerate its economic growth while enjoying more important and privileged positions in society, the government should demand "that the students so selected are ideologically appropriate to the philosophy of the state."

"This (also) is the essence of the controversies regarding loyalty oaths in California and other parts of this country," Dr. James said.

In the Soviet Union, he said, not all university graduates become active members of the Communist Party, "but every graduate has been indoctrinated."

(continued on page 14)

End war in South Vietnam plea of Vietnamese student

A plea to end the inhuman war in South Vietnam was made here yesterday by a young Vietnamese student.

Vinh Te Lam, President of the Vietnamese Students' Society at the University of Montreal, told a gathering of the Student Christian Movement that the Vietnamese are the victims of an international conflict. "Our destinies are determined by Washington, Moscow, and Peking; so it is difficult to be optimistic. I would like to preserve my faith in human reason to give the Vietnamese what they've always wanted — peace and happiness."

Noting that the aims of the Vietcong guerrillas to control South Vietnam are in direct conflict with American foreign policy to preserve South-East Asia from Communist subversion, the Vietnamese student said escalation of the war is inevitable. This is already the case with the recent air attacks on North Vietnam by the Americans in response to the bombing of their installations at Pleiku and elsewhere. And this week's B-47 bomber attacks against the guerrillas in South Vietnam indicate the war is in the assault phase, he said.

The U.S. spends \$600,000,000 annually to support the military regime in Saigon, he said. But, he warned, the military situation is steadily deteriorating with the guerrillas now on the offensive.

"It is unrealistic for the Americans to think that they can win this kind of war. In this part of the world the Communists have already won the psychological war, military victory is their final aim," he said.

Lam, a Ph.D. student in Physical Chemistry at U. of M. with the aid of a Canadian government scholarship, does not intend to return to South Vietnam because of the confused political

situation there. There are some 85 expatriates like Lam in Canada studying at various universities.

Neutralization of South Vietnam as proposed by French President De Gaulle however would strengthen the Communist position, Lam said. Recent support from Moscow for the French proposal is seen by observers as an attempt to have the U.S. retire gracefully from the area, he said.

(Continued on page 4)



VINH TE LAM

Spring... and a young man's disdain turns to romantics

Spring is coming, and with it come the most irritating, useless pests known to mankind: locusts, mosquitoes, and campus romantics.

There are fortunately cheap and efficient counterforces

those insufferable creatures whose only claim to significance is that they feel deeply. For those of you who retain an archaic reactionary admiration for such departed virtues as balance, reason and sanity, I offer this guide to romantics.

page a sentence, such as "a friend is someone you like," or "love is very nice," or "people should be nice to each other," or "home is warm." There is a difference between these profound truths which only children know and the readers you had in third grade. The difference is that your third grade reader had ten times as many pages. The children's stamp books sell for a sweet, Profoundly Simple four bucks a throw and are so

ships. This also means they do not get around to learning about such base trivia as politics, social change in the world, or their school assignments. They are watching people.

In New York City, people watching is called loitering, and is punishable by a \$50 fine or ten days in jail.

logue, or expend any energy in making the world a better place to live; he is busy learning about himself. The lower animals who are so occupied are called Parasites, and man has spent a great deal of his time trying to rid himself of these useless animals.

Pity he didn't start a bit higher on the tree of life.

Jeff GREENFIELD
CUP-CPS feature



against the insect kingdom. But, as far as I have been able to determine, no one has yet managed to find a painless yet lethal means of disposing of

1 note the girl who walks sideways twisting her body in uncontrollable turns and sweeping her arms low to pluck a flower or piece of grass or leaf or weed, smile wistfully, and place said flora in her hair. Run away from this girl. Quickly. If you do not, you will be buying her coffee and listening to stories about her relationships.

2 this is the second sure sign of romanticism. Relationship. Romantics don't know anybody; they have relationships, which are evolving, dissolving, clarifying, or being redefined. What this means is she wants to sleep with him but is afraid, or has slept with him and is sorry, or doesn't want to sleep with him but thinks she should want to, or he made a pass at her. A fulfilled relationship means she is pregnant.

3 romantics are drawn as lemmings to the sea (or whatever metaphor suggests compulsion to you) to the Children's Books. These books are about the size of postage stamps, are about 30 pages long, have simplistic drawings of wide-eyed children holding daisies, teddy bears, dolls, and cookies, and contain on each



common among Romantics that they serve as the medium of exchange, given in fetching gift wrap. The writers earn enough money to buy real books. That is another profoundly simple truth.

4 romantics are People Watchers. All of them will tell you that they are really People Watchers. This means they stare out the window at people, bringing to this the inner truths which they have learned during their relation-

5 romantics wade in fountains, look at the Moon, and take long walks at night. They wade in fountains because that is what romantics do. They have read about it in books and seen the movies and by God, they are going to have a meaningful experience if it means double pneumonia. This is the way you get to know yourself and didn't Socrates say "Know Thyself?"

He did, and that is the real reason why they gave him Hemlock.

6 romantics do not have dates. I knew one Romantic who never had a date — he had experiences (this is the first step toward a relationship). Every time he had a date I'd say, "How was your date, George?" He would smile. "It was surrealistic," he said. He is the only guy in the world who ever had 73 consecutive surrealistic experiences. A surrealistic Experience is when you make out on your first date.

The date is called a Soul-Mate. That means she might let you go to bed with her.

7 a romantic is much too busy to make any social commitments, to understand or participate in the political dia-



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All Welcome — H-132



WHEE!

Zulu dance group is seen in a preview to Friday night's "shindig" sponsored by the African Students' Association as a pre-seminar event.

Conference on North opens

What is the future of the North? Is there a place for the student in Northern work? These will be some of the questions discussed at a Conference on the Arctic, to be held in the Council Room of the Stephen Leacock Building tomorrow.

Student delegates from 13 colleges will participate in the conference, which is sponsored by the Franklin Society.

Guest panelists include Dr. Max Dunbar, Chairman of the Marine Science Center at McGill, John Milton from the Conservation Foundation in New York, J. Hartness Beardsley of the British Newfoundland Corp., and John Turner, MP for St.

St. Lawrence-St. George (McGill's constituency), and Parliamentary Secretary to the Department of Northern Affairs and National Resources.

The Conference will be opened

by Brigadier Love, Director of the Arctic Institute of North America. Dr. Trevor Lloyd, Chairman of the McGill Geography Department, will be the Chairman of the Panel.

African Seminar points the way

The African Students' Association will sponsor a study seminar entitled "Which Way Africa?", in the Union Ballroom tomorrow.

Professor J.R. Mallory, Chairman of the Department of Economics and Political Science here, will chair the opening panel discussion. Participants include Professor F. Kunz, Dr. D.R.C. Marsh, and J. Akintunde. They will discuss East and Central Africa; South Africa; and West Africa respectively. Later the Ghana High Commissioner to Canada, Mr. A.M. Ahmed and Dr. C. Moyo will comment on the African Situation. The panel meets at 2:30 tomorrow afternoon.

Following the discussion, Dr. Angie Brooks, Assistant Secretary of the State of Liberia will speak on "Africa's Irresistible March to Economic Emancipation and Political Resurgence." The seminar is scheduled in order to keep pace with the present political, social, and cultural changes rapidly taking place.

Later in the day, films on Africa will be shown.

As a prelude to the seminar a dance will be held on Friday night. The highlights of the dance

will be an African jazz group from New York and a traditional African dance party.

Thirteen contest CUS positions

Thirteen candidates will contest the five executive positions of the Commerce Undergraduate Society.

Lloyd Baron, Joseph Fridman, and Frank Kearney will contest the presidency of CUS, while Safwat Al-awa, Robin Behar, and Susanah Cohen are running for vice-president.

The race for treasurer will feature Allan Chandler and Johnny Kantor.

The candidates for two secretary posts are John Hutchison, Pat Jotcham, and Melville Robertson. George Dragonas and Lawrence Haimovitch are contesting the position of Athletics Representative.

Ling shows how deaf may speak

Daniel Ling, Principal and Director of the Montreal Oral School for the Deaf, will deliver a lecture, accompanied by slides, recordings, and live demonstrations, on the "Deaf May Speak". It will take place from 1-3 pm in H-132.

Ling studied teaching the deaf at Manchester University, England, and first taught at Sheffield. After four years there, he went to Reading to develop special teaching methods, and better equipment. In 1961, he was invited to Israel to set up a program for the deaf.

Ling came to Montreal two years ago, and has been teaching at a speech therapy school set up by McGill at Royal Victoria Hospital.

He believes that deaf children should be taught to speak, and not be left dependent upon sign language, so that they may be able to lead normal lives.



Plumbers' Drive sets new record

The Engineering Blood Drive yesterday collected 535 pints, setting a new record.

Engineers themselves contributed 212 pints, while 211 came from Arts and Science, 9 from Commerce, and 103 from other faculties.

Blood Drive Chairman Bob Shapiro was very pleased with the success of the event, and said, "I would like to thank my committee, and the campus as a whole for its response."

CLOSE-UP

on an honoured philosopher

Professor Raymond Klibansky, Chairman of McGill University's Philosophy Department, has been elected a corresponding member of the Philosophical and Historical Section of the Heidelberg Academy of Science and Letters in Germany.

There are only fifty members in this section throughout the world and membership is by invitation only. As a corresponding member, all of Dr. Klibansky's work that he submits will be published by the Academy.

He is also Visiting Professor at l'Université de Montréal.

Last year Professor Klibansky was elected Vice-President of the International Institute of Philosophy, the only philosophical academy in the world, at a meeting of the Institute he attended in Italy. He is one of only two Canadians who are members of the Institute.

Earlier the same year, Professor Klibansky was the only Canadian invited by UNESCO to attend a one-week conference of experts from many countries who gathered to assess the state of the

world's humanities and social sciences. He played an important role in the conference's discussions.

Professor Klibansky occupies the Frothingham Chair of Logic and Metaphysics at McGill and joined the staff in 1947, after lecturing at Oxford University. He was educated at the Universities of Heidelberg, Hamburg, and Oxford.

Following teaching positions at the University of Heidelberg from 1927 to 1933, Dr. Klibansky lectured at the Universities of London and Oxford. During

World War II, he was Chief Intelligence Officer of a department of the Foreign Office in London.

Following the war, he lectured at universities in England, the United States, Switzerland, France, and Italy. In 1954, he was elected a Guggenheim Foundation Fellow.

Professor Klibansky is author of over one hundred learned works and reviews on philosophy and the history of philosophy. These have been published throughout the world in many different languages.

FEBRUARY 26, 1965

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STAFF FOR THIS ISSUE

the end draws near, and i will soon wend my way into oblivion... and few even care... only marc, elly, cieto, rhona, aaron, s.r. (b) g., and wmmwm... every-one on sports had a hair (sp?); desk was either george or bernie, sfs either esh or ss... photos dedicatedly done by bbl, who has annje's apologies... i.b. has mine... this has been a big day for the JOHN.

Crisis or opportunity

The interim report of the Royal Commission on Bilingualism and Biculturalism has made a timely appearance. The report, which was unanimous, has a simple theme. The problem is vital, and radical changes will be needed to solve it. Given such changes, a solution is not impossible.

The report is timely, because we have entered upon a period of relative optimism about The Canadian Question, and optimism shows signs of degenerating into complacency. Earlier this week the Minister of Justice stated that separatism was on the wane. Possibly it is, but let us be cautious in our optimism. Complacency can be as destructive as despair.

Undoubtedly the situation is better than it was two years ago. The new tax-sharing agreements with the provinces, the acceptance of a procedure for amending the constitution, the opting-out formula which will go before parliament in the present session, the

Royal Commission itself — all these achievements have given cause to believe in the ultimate viability of the Canadian experiment. In effect, the pressure is off.

It would be tragic, as the Commission report suggests, if these real but modest gains became a pretext for relaxing our efforts. Their significance is that they provide us with a breathing space in which we can assess what needs to be done and how to do it. This opportunity, if now lost, will not recur.

We have only begun to tackle the basic problems. The articulate elements in the French-Canadian community are divided on the question of whether the aspirations of their society can be realized within the framework of Canadian federalism, but they do not doubt the vital and primary importance of those aspirations. Those French-Canadians who say that they can be furthered in cooperation with English Canada must explain to their compatriots as best they can the shocking position of French-Canadian minorities in

the other nine provinces. They must explain why the elementary courtesy of bilingual street signs can still be a source of bitter controversy in the "national" capital city of Ottawa. They must explain why a party which seems to have won a plurality of English-speaking votes even in 1963 can be led by a man as grotesquely insensitive to French-Canadian aspirations as John Diefenbaker.

English Canada itself must do some explaining, and some hard thinking. We must create a federal structure flexible enough that it can allow Quebec to carry out its own transformation, while at the same time leaving the federal government enough authority to direct the national economy through fiscal and monetary policy, to build up the poorer provinces and regions by drawing on the resources of the richer, and to provide the other services which can come from nowhere else. A structure, moreover, within which both of the Canadian peoples can enjoy the same fundamental rights as groups and as individuals, regardless of which province they happen to live in. It will be, if it is to be at all, a federal structure unlike any in the world.

It will not be easy, but then Canada has never been easy. It was created against ridiculous odds, and has had to struggle for its existence in every generation. The crisis of this generation is the most serious of all, but it may also be the greatest opportunity. We will "nobly save, or meanly lose" the chance to create a bicultural community, an experiment that may benefit the whole world.

Let us begin.

FROM THE IVORY TOWER:

McGill and Student Syndicalism

Recent events in such disparate campuses as Berkeley, the University of Montreal, and the University of Manitoba dramatically illustrate the growth of student consciousness and involvement in political issues that has occurred over the past few years. A good deal of evidence exists to indicate that a large proportion of students are now questioning, in a very fundamental way, their role in the university, in politics, and in the broader society. Not only are students rethinking accepted definitions and assumptions, but they are taking action of a radical character to implement their beliefs. This stands in marked contrast to the quietism and apathy that has characterized university life in North America for over a decade.

In the United States, the revival of campus political activity is taking place after the rampages of McCarthyism had intimidated large sectors of the intellectual community into withdrawal from public commitment. The student's emergence from his personal shell is a distinguishing feature of all campuses across the continent, and is manifested in militant action on university issues and on wider political issues such as civil rights. The new student movement both in Canada and in the United States is a broader and more sophisticated one, in terms of social critique and political program, than the

old radical youth movements which dominated the thirties. Its basis is the rejection of the passive "consumer" role of the student in the educative process and his abstention from political action. Hence the goals of the new movement tend to center around democratization of the university structure, and political organization to remedy the many instances of exploitation and injustice.

The Peace and Civil Rights issues have provided the stimuli to the rapid expansion of student activity in the United States. Groups like the Student Non-Violence Coordinating Committee (SNCC) and the Congress of Racial Equality (C.O.R.E.) have been able to mobilize large numbers of college youth to dedicate themselves, often with great danger to their lives, to the task of fighting racial injustice in the North and South. Other groups, like the Students for a Democratic Society, have been active in community work to alleviate the conditions of poverty-stricken areas. Simultaneous with this development, many universities have witnessed militant action, frequently leading to civil disobedience, over more local campus issues. Involvement at this level has meant challenging the authoritarian power structure of the administration with a view to democratizing the university, and with a view to making the educative experience a more

meaningful one. The most spectacular development here has been at Berkeley, and the broad goals and unflinching tactics of the Free Speech Movement have served as a model for scores of other campus groups across the United States.

In Canada, activity has been mostly oriented around more narrow student issues. With the exception of Quebec, no youth movement with radical political goals comparable to those, for example, of the American civil rights groups, has been able to acquire large scale support. The student activity and consciousness that has arisen in English Canada is a recent, and important, phenomenon. Students in English Canada, however, have only been prepared, thus far, to move on more specific, lower-level, concerns like fee increases. CUS is, of course, making some attempts at remedying this situation, particularly in its anti-apartheid program.

The situation in Quebec is very different from that elsewhere, and student activity here is significantly advanced over that in the rest of Canada. UGEQ, with its mass base and broad program on social and national issues represents the increased student consciousness in its most developed form. Its doctrine of student syndicalism is an articulate philosophy explicitly linking the student with political involvement in his society. It

rejects the concept that the student is at university solely to train himself for a well-paying position after graduation. Student syndicalism sees the student as a young intellectual worker with a commitment to social goals, with an obligation to act in order to effect the desired changes in his university and in society.

The hostility of McGill students to the nationalist goals of UGEQ has served to blind many to its progressive social program and philosophy. Far too little discussion of an informed nature has occurred at this University on the subject. McGill has in general lagged behind the rest of North America in terms of student social consciousness and political activity. A serious consideration of the merits of student syndicalism is certainly required if we are not to fall behind the rest of Quebec and North America, enmeshed in narrow parochial concerns.

Stanley Gray

LETTERS

Key Merely Followed Orders

I would like to reply briefly to the complaint of Mr. Morin that he was prevented from getting the full benefit of his five dollar ticket at the Ian and Sylvia concert.

I am in complete sympathy with Mr. Morin and regret the inconvenience caused him. However I should point out that the Scarlet Key, at the many events at which it is re-

quested to be present, merely acts on the instructions of the organizers of the particular function. Thus we were asked by the Carnival Committee to reserve a bloc of seats for invited guests. Similarly, we had a responsibility to keep the aisles and doorways clear of obstructions.

The Chairman of Winter Carnival has since assured me that there were sufficient seats for all the ticket-holders; inevitably some of the seats were badly situated and many of these remained vacant. Seating arrangements, however, were entirely outside the purview of the Scarlet Key, which certainly did not intend to detract from anybody's enjoyment of the concert.

Tim Brodhead,
President, Scarlet Key Society

Vietnamese...

(continued from page 1)

But efforts to have the U.S. "bug-out" of South Vietnam or reach a negotiated settlement is contrary to present American policy. "The Pentagon thesis is still to build up a position of force before sitting down to the conference table," he stated.

Lam said the Vietnamese are angry with the Americans in their country and distrustful of the successive regimes in Saigon. "The people see that the Communist is Vietnamese and consider the war absurd," he commented.

The possibility of extending the war to the north becomes more real with the determination of both sides to negotiate from strength. "I don't believe another Korean War would be supported by the American people," Lam said.

STUDENT FINANCIAL MEANS SURVEY

All students who have been contacted to fill out questionnaires for the Student Means Survey, and who have not yet filled out the specified form **MUST** come to the Union Club Room today between 9 am and 5 pm.

You're invited

To a party
Where?
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When?
Saturday



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THE VERIFICATION OF PSYCHOTHERAPY

Have you ever wondered if psychotherapy works? If there is anything to psychoanalysis? If the psychiatrists know what they are doing?

I'd like to make some comments here around an article by Dr. H. J. Eysenck in the January 1965 issue of the *International Journal of Psychiatry*, (Box 462, 32 Fruit Street, Boston, 02114.) Dr. Eysenck is a psychologist with a competent background in statistics and at present is Professor of Psychology at the Institute of Psychiatry in London. He is a follower of the as yet rather limited behavior therapy theories of Wolpe and he is unhappy with the results that psychotherapies like those of Rogers, Freud, etc., have been able to generate.

It is not at all obvious that current psychotherapies can alter behavior or help people. I myself have been a long observer of analysed and "psychotheraped" people — the upper middle class is the ideal observation point — and have yet to notice any startling effects on their psychs other than the normal ebbs and flows of life that one witnesses in people who don't indulge. The people I know who have had deep and extended psychoanalysis are all quite normally neurotic and their sins only look worse than average because they are conspicuous.

Psychiatrists themselves tend to be very nice-good-wholesome people with excellent goals, and are well motivated toward help — though this does not at all imply the ability to help. The fact that they are technicians of the mind seems in no way to have enriched their personal behavior. They are no saner and no more able to solve their petty problems than other doctors, and in spite of the fact that hospital gossip is merciless with their every sin and neurosis, I have found them no more neurotic than their confreres — aside from a very revealing (and epidemic) insecurity about their profession which one does not meet, say, in a surgeon. The psychiatrists I have met have taken any questioning of psychotherapy as a personal insult.

There are more serious reasons than personal observation for doubting the efficacy of psychotherapy. Modern learning theory would predict that Rogerian or Freudian methods could only change a person's way of talking about himself, that finding out "the reason why" one is neurotic is neither sufficient nor necessary to eliminate the neurosis, and that self-understanding may be necessary for sophisticated behavior but that it is certainly not sufficient. Psychoanalysis makes the rather primitive logical mistake of assuming that "having" the abilities involved in behavior and "being able to discuss with emotion" these abilities is the same thing. An ability is not its description in words, pictures, or feelings. Words, thoughts, feelings which do not control abilities are powerless.

You cannot teach a man to drive a car with words. He must drive to learn how to drive. You cannot teach a man through words to communicate, he must communicate in order to learn how to communicate. Changes in behavior can have an enormous influence on one's thinking-feeling. It does not follow that large changes in one's thinking-feeling can have a strong influence on behavior. If psychoanalysis works there is something drastically wrong with the present learning theories of psychology.

How do you find out if psychotherapy works? You can't trust a psychiatrist's opinion any more than you can trust mine. The fact that a psychiatrist's patients get well and that many of them give the psychiatrist credit isn't even relevant — the healing process may have nothing to do with the psychotherapy. It is important to realize that

a patient whose feelings have been changed is not necessarily a helped patient.

Incapacitating depressions have remarkably high spontaneous remission rates and there is no evidence that psychotherapy speeds up the process or prevents its recurrence. I can prove to you that sugar cures colds. Next time you have a cold take a spoonful of sugar every day. I'll lay you odds of 100 to 1 that this will cure your cold within two months. A naive patient would give me credit and swear by my medical knowledge.

If you are a competent scientist you set up a controlled experiment. You select two groups — matching them if you want more statistical certainty for your group size. You give one group psychotherapy and the other straight conversation, or psychotherapy minus the technique you are testing, or nothing. Then you observe your groups intensely for several years and note all the differences you can measure in their behavior. This will give you an idea of the effectiveness of your psychotherapy and will give you certainty on what that psychotherapy can or cannot do.

Good experimental design seems to be well known except to astrologers, phrenologists, chiropractors, and psychiatrists. If the drug companies used the same kind of test design that satisfies a Montreal psychiatrist they would be killing off thousands of people. Fortunately psychotherapy at its very worst seems to be a harmless if expensive game. No well designed controlled test of any psychotherapy method has ever been conducted in the entire history of Montreal, nor is one at the moment being conducted. Montreal's psychiatrists give lip service to science and behave like astrologers; they act as if their results are so obvious that they aren't in need of verification. This is a wish-fantasy. If our psychiatrists were not afraid of what such a controlled test would reveal and what it would mean to their income, they would be

"LET'S GET 600 NEUROTIC MCGILL ENGINEERS AND 300 CHARMING MCGILL GIRLS. HALF OF THE BOYS WE'LL GIVE TO MONTREAL PSYCHIATRISTS FOR AN HOUR A WEEK SESSIONS, AND THE CONTROL HALF WE'LL GIVE TO THE CHARMING GIRLS FOR AN HOUR AT LUNCH EVERY WEEK... WHICH SIDE WOULD YOU BET ON?"

conducting one right now. This year. It takes courage for a man to ask himself if he is really helping, and to ask it in a way that will give him a real answer. A man who is willing to ask that question (and thus is willing to find out that his ten years of hard won training may be useless) is a Man and a Scientist. I have yet to meet a Montreal psychiatrist with that much courage. A man too afraid even to ask such a question is a fraud — if a sincere one — and is being a fraud on your money. He will never be able to know when he is making a mistake and so he will persist in making them.

According to Dr. Eysenck only one adequately designed test of psychotherapy has ever been conducted in the whole history of psychotherapy, the Cambridge-Somerville Youth Study. (An Experiment in the Prevention of Delinquency, Powers and Witmer, Columbia U. Press, 1951). This study is certainly the only one I know of whose test design stands up.

650 slum area boys between 6 and 10 were selected by welfare workers as being likely to become delinquent. They were matched into two groups of 325, one being given treatment by Rogerian or Freudian methods while the

other acted as a control. Treatment was continued from 1937 to 1945. In 1948 the outcome was evaluated.

The therapists were pleased with their work. Note that. More than a majority of the boys who had received treatment were pleased and felt they had been helped. Note that. Without the control group the program would have been pronounced a success. However, delinquency measures such as police records showed no statistically significant differences between the two groups. None. Rogerian and Freudian psychotherapies proved absolutely powerless to keep delinquency patterns from developing in boys ages 6 to 17.

"DOES PSYCHOTHERAPY WORK? WE HAVE TO FIND OUT BECAUSE IN OUR WORLD WITH ITS GIANT POWERS AND ITS PETTY, NEUROTIC, INSANE, UNABLE PEOPLE, NOT TO KNOW MEANS TO PERPETUATE MYTHS ABOUT THE MIND, AND THAT MEANS DEATH."

Dr. Eysenck reviews the other tests of psychotherapy and extracts from them what information can be had out of their moderately to inexcusably bad design. The conclusions are uniformly negative except for the studies of phobias involving Wolpe's behavior therapy. Freud himself never set up a single adequate test for any of his hypotheses, nor has any other psychoanalyst ever done so. The underpinning of psychoanalysis is faith; its source is not experiment but Freud's brilliant Thomistic logic.

Satisfied, propagandized, or propitiative psychiatric patients, and public approval prove nothing. I know one charming girl who swears by the help astrology has given her. I know an old lady who really believes that Carter's Little Liver Pills are God's gift to the sick. The German nation really believed that the extermination of the Jews was an act of help to mankind. Harmless old beliefs (and harmful ones) which have avoided verification persist in claiming followers centuries after they have become absurd. Not so long ago men really believed that there was power in being able to read animal livers and dreams. Not so long ago doctors bled patients under the delusion that this was help.

Let's get 600 neurotic McGill Engineers and 300 charming McGill girls. Half of the boys we'll give to Montreal psychiatrists for an hour a week sessions, and the control half we'll give to the charming girls for an hour at lunch every week. After two years we'll look over our boys and see whether the trained psychiatrists with their analysis and skill or the untrained girls with their conversation did a better job. Which side would you bet on?

We need to know. If we are going to assign psychiatrists to prisons we need proof that they can help the criminal. If we are going to put our society's communication problems in the hands of the psychiatrists we need to know that they have the ability to solve them. Etc.

Does psychotherapy work? Psychiatrists know the answer; scientists don't. We have to find out because in our world with its giant powers and its petty, neurotic, insane, unable people, not to know means to perpetuate myths (old or Freudian) about the mind and that means death. Sanity and able people are critically important — now! Can we trust modern psychotherapy to create a race of giants — or do we have to find something better to do the job. I dare you university kids to find out.

Donald Kingsbury

These ads may be placed in our advertising office (Union, main floor), 10 am to 4 pm. Ads received by 12 noon appear the following day. Rates: 3 consecutive insertions, \$1.50 maximum 20 words.

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ARCTIC CONFERENCE — Franklin Society. "Future in the North — Is There A Place For The Student?" Guest panel: Mr. John H. Turner, MP; Dr. Max Dunbar; Mr. Hartness Beardsley; Mr. John Milton; also Dr. Trevor Lloyd and Brigadier Love. Students Delegates from 13 Canadian Universities. 10 am, Saturday, February 27, Council Room, Stephen Leacock Building.

INK TRACING and LEROY LETTERING for diagrams, graphs, theses. Call 632-0457.

CELEBRATION of the Eucharist will be at Newman Club 5:15 pm next week, co-ordinating with the Mission and continuing throughout Lent.

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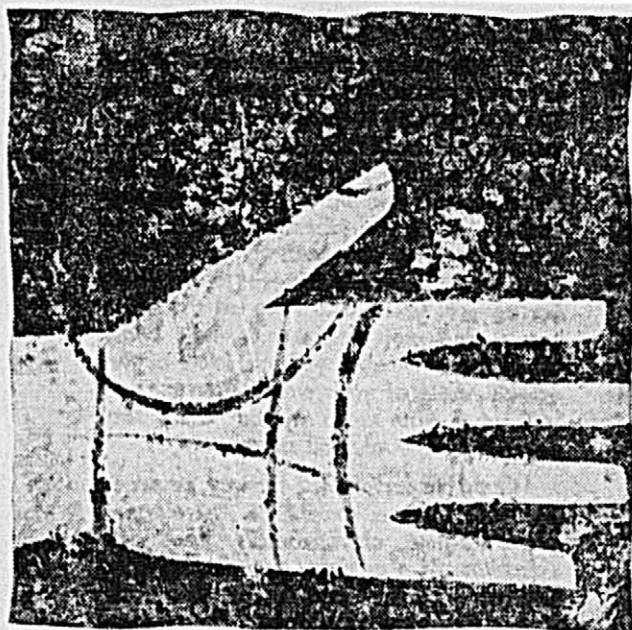
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- The Rev. Father Russell Breen, Roman Catholic Chaplain of McGill University.
- Wednesday, March 10th.
- The Rev. Dr. John Short, formerly of St. George's United Church, Toronto.
- Wednesday, March 17th.
- The Very Rev. Dr. Clarence M. Nicholson, Principal of Pine Hill Divinity Hall, Halifax, Nova Scotia.
- Wednesday, March 24th.
- The Rev. Dr. John C. Hoffman, Principal of Iona College, University of Windsor.
- Wednesday, March 31st.
- The Rev. Dr. Elias Andrews, Principal of Queen's Theological College, Kingston, Ont.
- Wednesday, April 7th.
- The Rev. Dr. John B. Hardie, Prof. of Old Testament and Hebrew, Pine Hill Divinity Hall, Halifax.
- PALM SUNDAY, April 11th.
- THE REV. DR. JOHN SUTHERLAND BONNELL, New York City.

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Monday, April 12th — 8:00 pm
Tuesday, April 13th — 8:00 pm
Wednesday, April 14th — 8:00 pm

GOOD FRIDAY

April 16th — 8:00 pm

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EXECUTIVE

APPLICATIONS

PROGRAM

Applications are invited from members of the Students' Society for the following executive positions for the year 1965-66:

chairman of

- Awards Banquet
- Blood Drive
- Campus Chest
- Canadian Union of Students — CUS
- Convocation '66
- Debating Union
- Education Committee
- Freshman Reception
- McGill Conference on Student Affairs — MCSA
- McGill Conference on World Affairs — MCWA
- Model Parliament
- Scope
- University Model United Nations — UMUN
- Winter Carnival
- World University Service Committee — W.U.S.

editor of

- Fig Leaf
- Forge
- McGill Student Handbook

producer of

- Red and White Revue

station manager of

- Radio McGill

Applications may be obtained from the SEC Office and must be returned to the Secretary-Treasurer of the Students' Society by

4 PM, FRIDAY

MARCH 5, 1965

R.M. Skanes

Chairman,

Executive Applications Committee



In art circles, Tretchikoff is a bad word.

Is there a good word to be said for this man who is amongst the world's most popular living artists and is reputed to be the richest painter after Picasso?

Story and Photographs by John Forster

THE FAME AND FORTUNE of VLADIMIR TRETCHIKOFF

EDITOR'S NOTE: Thanks are extended, on behalf of Panorama, to the subject of this article for his generous cooperation in submitting to such close scrutiny, and to Eaton's art department. The opportunity of taking the accompanying photographs was greatly appreciated, in view of the fact that Mr. Tretchikoff rarely grants permission to photograph his works.

Tretchikoff practices "Symbolic Realism" in his paintings which are exotic and forceful in colour and form.

Tretchikoff's "Exhibitions" are the prime motive to his work. He personally supervises their every detail: the contracts; the frame designs; the lighting; the prices; the advertising; the self promotion; the personal relations. He has no dealers anywhere for his originals though the shops have sold millions of the reproductions that he has had perfectly made.

At present, he is exhibiting in Eaton's department stores across Canada. In the month spent in Montreal, he sold five originals at a total cost of \$20,000. One hundred thousand people visited him.

The writer was treated to several hours of this great little man's Sunday evening. If one accepts the axiom "Tretchie loves himself" he is a humorous, fascinating story-teller. Born in Siberia in 1911, he was to become the "cheerful curly-haired prodigy" of an exiled White Russian society in China. The decor artists of the Russian opera house introduced him to paint.

He was sporty and neither smoked nor drank.

The war showed him the brutal side of life during twenty-three days in a life-boat and three months of dark, solitary confinement in a Japanese camp. The rest of the war he roamed Java creating his attractive "South Sea" works which he refused to sell at that time.

Since 1946 he has lived with his wife and daughter in South Africa. It was there that in 1948 he held the exhibition he had dreamed of during the war years.

A meteoric rise to fame made Tretchikoff a millionaire by 1957. He has a fascinated awe for the moneyed magnates who greedily collect his canvases. He is himself a great spender. A love for fast Cadillacs nearly killed him in an accident in 1960.

He has numerous fanatical superstitions, the most incredible of which is his belief that most of the events in his career have been heralded by pigeons. This ominous theory is supported by a dozen stories; the most alarming is the story of the pigeon that recently fell dead at his feet. "Tretchie" fears the worst — to the horror of his wife.

He is quoted as saying "The basis of true art rests upon criticism..." Robert Ayre named him "the Liberator of Painting". Why does he draw such unfavorable criticism; why do most students dislike his work; why do few of his works hang in major galleries despite their wide popularity; why do many art organizations practice cloak and dagger trade unionism against him; why were eleven of his canvases destroyed in two raids on his studio?

The main criticisms leveled at Tretchikoff are these: first, his themes and ideas are too naïve, cliché-ridden and obvious; secondly, he is apparently vain and rather insensitive to people who meet him; thirdly, he is too clever by half as a businessman, and too rich.

(Continued on page 10)



REVIEWS

None But the Brave

NONE BUT THE BRAVE. A Sinatra Enterprises & Artanis production, released by Warner Bros., produced and directed by Frank Sinatra from a screenplay by John Twist and Katsuya Susaki from a story by Kikumaru Okuda. With Frank Sinatra, Clint Walker, Tommy Sands, Brad Dexter, Tony Bill, Tatsuya Mihashi, Takeshi Kato, and Sammy Jackson. Now at the Palace and Snowdon.

Wow, what a war picture! What action! What suspense! What acting! What directing! What garbage!

This must be the lousiest battle movie ever made. It's all about this chicken American platoon stranded on an island with a noble Japanese platoon. That of course presents a problem. How could an American ever be chicken or a Japanese noble? It just isn't in them. In the end the Americans wipe them out — and just when we were getting to love the little devils.

The movie has great balance of situation. Both platoons have a rotten cast. For the Americans we have: Frank Sinatra (who is also director and producer) as an Irish medic; Clint Walker as a mountain; obnoxious Tommy Sands as the obnoxious lieutenant; and some other lovely people.

I would like to mention the individual Japanese actors but unfortunately they all look alike. One is brave, one is foolhardy, one is cute, one is fat, one is thin, one is tall and one is a genius — you have to give credit where credit is due, and any man who speaks in Japanese and thinks in English deserves special attention. They-

're not really a bad bunch. They even bury their dead with rosary in hand.

The movie does make a moral point. Never try to kick an American off your island even if he is trying to steal your boat. Of course if the Japanese had learned that lesson they'd have lost the war.

What's a war movie without flashbacks? Back we go to the Japanese Commander leaving his little bride. Back we go to the American Commander leaving his sweetheart. And back we go to Frank Sinatra who gave birth to this monster, and who can be held personally responsible for its birth defects, which include technical deficiencies, acting incompetence, unimaginative direction, and a script that was probably written with the Keystone Kops in mind.

Of course Frank does try to pass off the blame. In the last spasms of the film, a sign appears that says that this film was made with the help of God and the Hawaiian National Guard.

Amen.

K. H.

Pajama Party

PAJAMA PARTY. An American International Picture, released by Astral Films, produced by James H. Nicholson and Samuel Z. Arkoff and directed by Don Wells, from a screenplay by Louis M. Hayward. Starring Annette Funicello and assorted Martians. Now at the Capitol and the Outremont.

About all that Pajama Party has to recommend itself is some good trick bicycle riding. It stars Annette Funicello and assorted Martians.

Dorothy Lamour shaking her more than slightly flabby blue crepe bosom is embarrassing. And lengthy footage of innumerable clean-cut, red-blooded All-American Mouseketeers dancing in either pajamas or equally scanty bathing suits is boring.

Even if Annette Funicello can't act, I suppose she is sexy. Tommy Kirk as one of the Martians (disguised as an Earthling, of course) manages to look a little shocked by her costumes. Elsa Lanchester as Aunt Wendy manages to get a little vicarious thrill out of it all.

Ben Lessy and Jesse White manage to add some not very amusing slapstick humor. Buster Keaton represents the Great-American-West; and Bobbi Shaw, the Beautiful-Dumb-Swede.

Jody McCrea has a beautiful body.

But by far the best of all is Eric Von Zipper (Harvey Lembeck) and his team of motorcyclists. Round about and round about they go, knocking nice little old ladies off sidewalks and a band of marching reformers into the air. Eric also has the amazing ability to fall over a cliff in the afternoon and go to a party that evening.

The photography is nice and unrealistic. The direction is incredible, the screenplay is more so. The producer will make a lot of money. Has made.

E. Oliver.

The Pleasure Seekers

THE PLEASURE SEEKERS. A 20th Century Fox release of a David Weisbart production, directed by Jean Negulesco, from a screenplay by Edith Sommer, based on a novel by John H. Secondari. With Ann-Margret, Tony Franciosa, Carol Lynley, Gardner Mackay, Pamela Tiffin, Andrew Lawrence, Gene Tierney, Brian Keith, Vito Scotti, and Isobel Elsom. Now at the Kent and the Loew's.

"Cocktails at nine, and at midnight we dine", to quote the theme song, is the philosophy of the pleasure seekers. Three American girls in Madrid are bored. And discouraged. And beautiful. Their profound and endless search for male "companionship" seems doomed. They cry.

Ann-Margret tries very hard to keep up with things. She tries, in fact, to dance flamenco. This is also sad. Then Carol Lynley dances with her boss. He is married. He is the antagonist, so to speak. So is his wife. She calls Carol Lynley a tramp. Carol Lynley gets bombed. The antagonists move away. It is the only solution.

Simultaneously, beautiful Pamela Tiffin falls in love with a Madrid playboy. He is not as beautiful. as Ann-Margret's devoted doctor, or Carol Lynley's 'brilliant' journalist. But he is rich.

The ending is beautiful. There is a fat policeman directing traffic. He puts up his hand. A blue sports car comes to a halt. Two, quite love-struck pleasure seekers smile, and shrug. He puts up his hand. A red sports car; two more pleasure seekers. Again with the hand. The last of the pleasure seekers. This time the policeman shrugs. Vroom, vroom. Off they go, lost in the splendour of Spain. Or something.

Thus through a well-designed plot of coincidence, and therefore fulfillment, we follow the pleasure seekers through to victory.

"We are enthralled by the beauty of Spain, great Spanish art, and the pleasure seekers. We are appalled by the nicely-rhyming script, a vague attempt at flamenco dancing, and the lack of acting.

However, if you are bored, in search of romantic fulfillment, and beautiful, perhaps you can identify yourself with one of the pleasure seekers.

lowena.

Cinémathèque

Monday, March 1
8 pm

ALEXANDER NEVSKY. Sergei Eisenstein, U.S.S.R., 1938.

Tuesday, March 2
8 pm

TEN DAYS THAT SHOOK THE WORLD. Sergei Eisenstein. U.S.S.R., 1927.

Wednesday, March 3
6:30 pm

SCARFACE. Howard Hawks, U.S.A., 1932.

Thursday, March 4
6:30 pm

Homage to Eldon Rathburn: CANON, 1964; CITY OF GOLD, 1957; SHORT AND SUITE, 1959; IT'S A CRIME, 1957; MORNING ON THE LIEVRE, 1961; UNIVERSE, 1961.

Film Society

Série d'Essai: HITCHCOCK: MASTER OF SUSPENSE. Sabotage & Vertigo: These two films will be shown at 8 pm tomorrow in the PSCA.

Sabotage, adapted from Joseph Conrad's "The Secret Agent", was made in Great Britain in 1936. Hitchcock allows his characters to become almost uncomfortably real — uncomfortably, because Grand Guignol is not a very comfortable place for three-dimensional people to find themselves.

Vertigo is considered by many to be Hitchcock's chef-d'oeuvre. Its suspension of time, deriving from a play of realities, is considered by its maker to be his very own Marienbad. It is the synthetic quality of the mystery that is peculiar to Hitchcock.

This programme will particularly relate to The Lodger, Hitchcock's only silent film, which was presented in the Silent Classics Series. This is the last screening of the year for the Série d'Essai.

— from a Film Society brochure.

Carry On Jack

CARRY ON JACK. Directed by Gerald Thomas, starring Bernard Cribbins, Juliet Mills, Charles Hawtrey, and Kenneth Williams. Now playing at the Avenue.

Filmgoers who complain about the entertainment values of the Hollywood commercial film should see Carry On Jack as an antidote (and nothing more). They will realize that the British commercial film is much cruder technically, much drabber visually, and contains an escape world that is much less appealing than the slick, colourful Hollywood dream-paradise.

Carry On Jack is simply the same old cast of characters that have appeared in all the Carry On series, cracking the same old pale blue jokes, and pulling the same old vulgar pratfalls.

This time the setting is the British Navy in the time of Lord Nelson, but this hardly matters since nothing imaginative is done with the period and place either in the film's form or its content.

In films that are not first-rate there are often valuable rewards. Brilliant form may make up for uninspiring content, as in Preminger's The Cardinal.

But Carry On Jack is devoid of any such compensations. The film is technically clumsy and visually unimaginative — the producer has evidently employed tired hacks on a low budget. Thus it is painfully obvious that the scenes on the frigate Venus were shot in the studio and that the long shots of the ship sailing were spliced in from another film.

Thus it is exasperating to observe that each scene, even if only a few seconds long, ends with a slow fade. Thus, is it frustrating to see visual opportunities wasted as when the shipwrecked characters shout "Land Ho" and the camera focuses on such a sterile and unexciting piece of land that the whole effort seems hardly worth it.

But perhaps the viewer should not expect the style of a British commercial film to be heavily influenced by the likes of the British New Wave directors.

Carry On Jack, however, fails equally in terms of its content, i.e., farce.

What was originally fresh and amusing in Carry On Nurse (the first of the series) has now become tedious repetition, the acting out of old familiar routines apparently for the eternal pleasure of those tireless Carry On fans.

Hence both trite content and clumsy form have here combined to make a boring film that fails even in its small purpose — to entertain at a superficial level.

Bill Tiffany

Chamber Music

The next concert of the McGill Chamber Orchestra, under the direction of Alexander Brott, will be held this Sunday, February 28, at 8:30 pm, at The Montreal Museum of Fine Arts. It will be devoted to the music of Johann Sebastian Bach.

The concerts are open to the general public, free of charge.

The orchestra will perform the Brandenburg Concerto No. 3 in G Major for 10 solo instruments; concerto in D Minor for harpsichord and strings; and the concerto in C Minor for oboe, violin, strings and harpsichord.

Soloists will be Kenneth Gilbert, harpsichord; Melvin Berman, first oboe of the Montreal Symphony Orchestra and of the Baroque Trio; and Yaela Hertz, violin, concertmaster of the McGill Chamber Orchestra.

Bande à Part

BANDE A PART. A Columbia Films release of an Anouchka Films, Orsay production, written and directed by Jean-Luc Godard, from the novel "Fool's Gold" by D. and B. Hitchens. Now at the Elysée (salle Resnais). With the following cast: Odile Anna Karina Franz Sami Frey Artur Claude Brasseur Aunt Louisa Colpeyn The Teacher Chantal Dargent

Jean Luc Godard is seldom uninteresting. But — as the cliché goes — it depends on the individual whether he nauseates or delights; either one or the other.

True to this formula Band of Outsiders which opens today at the Resnais Hall of the Elysée theatre, is interesting and nauseates. It contains all the Godard trademarks: movie "in" jokes, cops and robbers horseplay, killings, silences and assorted nouvelle vague antics.

Like Vivre Sa Vie and Une Femme Est Une Femme, this film contains big chunks of parody on contemporary filmmakers, particularly Truffaut. The heroic trio of the film are straight out of Jules et Jim — from Anna Karina in a man's hat and her companions' jealous relationship down to a chase through the Louvre (clipping 2 seconds off the established record!) There is even a tiny, SUBTLE reference to "la peau douce!"

Other Godard touches: a fake dying scene which is played more realistically than the real one at the end (symbolism anyone?); Karina and her companions in a pseudo-spontaneous musical dance number (take-off — ho, hum...); and innumerable, all-angle close-ups of Karina.

(Continued on page 10)

la leçon faite au café st-jacques

Among the ever increasing variety of French theatres in Montreal is a highly original café-theatre located on St. Catherine Street just above St. Denis. Here, in the congenial atmosphere of red-checked tablecloths and bizarre posters, one may smoke a cigarette, and slowly enjoy a late-evening drink while watching a dynamic production of Ionesco's renowned *La Leçon*.

The Lesson, one of the foremost pieces of contemporary drama, has been variously interpreted as a satire on scholarship, a burlesque on the illusory value of words, a Freudian study on the sex-death theme, etc. etc. Ionesco himself, terms it a comic-drama and leaves the rest up to the reader-viewer.

The material of the play illustrates one of the forty tutorials a day an elderly professor gives to young women students preparing themselves for university degrees. The professor at the start of the lesson is shyly-meek, while his pupil is full of verve and exuberance.

As the period draws on there is a reversal in psychological states. A domineering almost brutal nervousity transforms the weak professor into a sadistic tyrant who mesmerizes his pupil into a condition of fear and actual physical pain. Ultimately she suffers (like thirty nine other young women before her) a symbolic death by an illusory knife with which

he stabs her. The professor then returns to his original aspect — a doddering, meek old man — and awaits his next pupil...

Supplementing the intensity of this drama, is the superficial and highly enjoyable facade of comic farce. The pupil studying for her doctorate is incapable of subtracting three from four, of perceiving the basic concepts of arithmetic, and has memorized all multiplication results possible due to this defect.

Professor and pupil indulge in the serious game of philology and phonetics. Examples: "That which distinguishes the neo-Spanish languages from the neo-Austrian, Esperanto, Helvetian, etc is their striking resemblance which makes it so hard to distinguish them from each other!" "I had a friend who had a serious defect in his pronunciation. He could not pronounce the letter f. Instead of f, he said f. Instead of "Birds of a feather flock together," he said, "Birds of a feather flock together." And so it goes on.

The Café St. Jacques company version of *The Lesson* an extremely skillful one and is comparable in character interpretation and general smoothness of performance to the Parisian production, currently in its ninth season in the Quartier-Latin.

Irène Poujol as the pupil, and P. Desgranges as the professor manage to portray the gradual change in character of their respective roles with exactly the necessary degree of naturalness. Their intonation in long, slurred, quickly-spoken passages of intricate dialogue is excellent, and conveys much of the humour of the play.

Together with Marthe Mercure portraying the maid-mother, Marie, these two talented actors succeed in providing an evening of excellent and intellectually-provocative entertainment.

L. B.

Lorca's Blood Wedding

BLOOD WEDDING. A play by Garcia Lorca, performed last week by the National Theatre School 3rd Year students, English speaking division. Music played on guitar by Miguel Garcia. Sets and costumes by Renée Noisieux-Gyurik. Directed by Edward Gilbert with the following cast:
Mother Diane Sonderskov
Bride Elva Mai Hoover
Mother-in-Law and
Death as a beggar woman Joan Karasevich
Leonardo Kenneth Welsh
Leonardo's wife Sylvia Feigel
Servant woman Karen Austin
Bridegroom Terence Kelly
Bride's Father Colin Fox
Moon James Timmins

Blood Wedding is a hard play to start. Lorca is a poet but he is not a tragedian. And in the first act of this play the poetry of the lines can lead the actors to take themselves very seriously and to assume a Racinean tension which does not suit the situation. Indeed, there seems to be very little cause for tension in the beginning.

The son is out to the vineyards after breakfast as usual. The fact that his brother and father before him have done this for years, and that they were both killed at their work does not explain the forboding attitude of the black-clad mother. Why, on this of all mornings, should she talk of death with more than her usual bitter resignation? Her husband has been dead for many years and it is hard to understand why she is speaking with a violence of tone that would imply he had died the day before.

Every word is weighted with meaning — but the sense of what she is saying does not merit this heaviness of tone.

In the second scene the poetry is handled with more sensitivity, and takes on a gentle yet stark lyricism. The Mother-in-Law and Leonardo's wife set the scene with a beautifully spoken lullaby which introduces the image of horses in a quiet, yet sorrowful mode. This provides the audience with a charge that explodes when Leonardo rushes onto the stage.

Kenneth Welsh handles the part with restless energy, providing a well-marked contrast to the gentle patience of his wife. The one incongruity in the physical appearance of the actors seems to fit — the wife is blonde-haired, and equally "blonde-tempered".

The Mother-in-Law's bitterness is more appropriate than was the Mother's in the first scene — her attitude is one of significant resignation rather than fiery anger. From here the play picks up beautifully.

The Bride, like the mother, makes the same error of over-acting on her entrance. Her husband-to-be, however, is perfect as the affable, sincere

and slightly-country-bumpkinish suitor. One begins to be drawn in by the action on the stage.

Aside from some overly-romantic touches — the personifications of the Moon and Death — the play is very engrossing and credible. One almost feels a sense of disappointment when one can't hear the horses' hoofbeats in the distance. And the funereal dignity of the women in mourning is a passionate and effective close. The sets and costumes were stark yet colourful enough to suggest the Moorish tone of the play. And Miguel Garcia plays a good guitar.

Erica Pomerance.

JAMMIN'

At the end of this week the Casa Loma will discontinue its jazz policy and Le Jazz Hot will close its doors. Jazz fans will find some solace in the knowledge that the club is dying not with a whimper but a bang.

The minor explosion is caused by the quartets of Wes Montgomery and Roland Kirk, this week's attractions at Le Jazz Hot. They present one of the best jazz double-bills heard in Montreal over the past couple of years.

The first set on opening night was played by guitarist Wes Montgomery's group. His rhythm section consisted of Arthur Harper, bass; Jimmy Lovelace, drums; and Harold Mabern, piano. They are just about everything a rhythm section should be and their accompaniment for Montgomery was exemplary.

Drummer Lovelace is a concise but swinging drummer and his work, like that of pianist Mabern, was constantly exciting. On the up-tempo numbers Mabern displayed a hard-driving style which built to an explosive climax on all of his solos. In ballads he showed that he could play with a light touch, employing cascading trills which gave his solos an ethereal quality.

Wes Montgomery is "something else". Since his arrival on the scene a few years ago he has been the man on guitar. He is an amazingly consistent soloist whose work is always inventive and whose ballad solos are beautiful.

The Roland Kirk group consists of a rhythm section of Steve Ellington, drums; Michael Flemming, bass; and Horace Parlan, piano, behind a front line of Roland Kirk, Roland Kirk and Roland Kirk.

Kirk plays manzello, stritch, flute, nose flute, whistle, tenor sax and castanets. He sometimes plays as many as three at a time. He also sings, dances, and tells jokes.

Even when playing one instrument at a time Kirk's approach is often unorthodox. When he plays flute he is able to sound two notes simultaneously, and on reed instruments he has learned Harry Carney's trick of holding a note for an indefinite length of time.

All of Roland Kirk's stunts are entertaining and most of them have a musical validity. Unfortunately his desire to display his whole bag of tricks combined with a penchant for quotes kept him from playing a good sustained solo.

I heard him only for his first set and it is possible that in later sets he settled down to playing jazz of the quality he is capable of producing (his records indicate that he is one of the best blues soloists in jazz). However, the set I heard was far from being devoid of good jazz. Everything Kirk does comes out music and everything he plays swings — even God Save the Queen.

J. A. M.

TNM Goes West: Klondyke

With Klondyke, the Théâtre du Nouveau Monde continues to make their annual commercial blockbuster more than mere frivolous entertainment. In past years, their musical extravaganzas have included Brecht's *Threepenny Opera* and *Irma la Douce* (plays with music) and *The Fantasticks* (chamber musical). Now an original play-with-music, which is the equal of the previous ones (Brecht excluded).

The author, Jacques Langui-rand, sets his exposé of materialism in the Yukon gold-rush. Fool's gold, some of it. The style is half-Brecht, half-gay-nineties. The Brecht is fine but the rinky-link is missing.

The sole thing the show lacks is the bouncy, happy-go-lucky giddiness of the times. It should be a major element. It is absent in all departments. Since the book, music (Gabriel Char-

pentier) sets and costumes (Robert Prévost) and staging (Jean Gascon) must have all evolved simultaneously, the author alone is not to blame.

The play is a montage of scenes, at first unrelated, and only later crystallized as a plot: pure dialogue scenes, isolated songs, a minor quartet as chorus, large lumps of mass movement over the mountains of the versatile trestle set, and (too sparsely) bar-room ballads and bustle. The plot is occasionally too fragmentary. Occasionally boring. Never facile.

The music is a tonic boon. Unfortunately that it is not specifically the music of the nineties to help set the period, but it adds inobtrusive support to the action and its own vibrant merits to the songs.

The visual aspects are the most impressive. Prévost's flan-

nel costumes in brown and understated colour and wooden sets against the lofty, pale gold cyclorama give the constant impression of a turn-of-the-century photograph brought to life.

Gascon's stage is his best: continuous use of trestles, revolving stage, and every nook and cranny. And the use of projections on two screens at stage-side of inscriptions and pictures (the latter less good) is the final Brechtian touch.

The actors are used largely as parts of the mass movements, or as in film montage, they are caught in brief scenes. The standard of acting is high, of course, especially Jacques Godin, Gabriel Gascon, Guy Hoffman, and Marilyn Gardner as the Klondyke prostitute with a head of gold.

Grand spectacle.

J. D. F.

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

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'dimanches' sont beaux any day of the week

LES BEAUX DIMANCHES. A la Comédie Canadienne. Jusqu'au 14 mars. Pièce de Marcel Dubé, avec Jean Duceppe, Jeannine Sutto, Michelle Rossignol, Claude Préfontaine, Pierre Boucher, Denise Pelletier, Richard Martin, Yves Letourneau, Marjolaine Hébert, Roger Garceau, Andrée Lachapelle. Mise en scène de Louis-Georges Carrier.

In his latest play *Les Beaux Dimanches* Marcel Dubé has succeeded in bringing 'La Dolce Vita' to the Canadian front and adding local colour to the now traditional mise-en-scène, with outbursts of intense separatism.

Not great drama by any standards, *Les Beaux Dimanches* emerges as fine theatre under the capable hands of director Louis-Georges Carrier and an exceptionally talented cast. The piece itself tastes rather highly of all the notable playwrights of the twentieth century. Sartre, Genêt — all assume an important position in the author's creative process and give the work that disagreeable quality of slightly stale re-heated hash.

This is not to say that Dubé has indulged in conscious plagiarism. The ideas he utilizes have become part of the general climate of our era, and

wittily rendered (as they are in *Les Beaux Dimanches*) still have a sizeable impact. And freshness is, after all, not the most essential criterion for a work of art...

The tale Dubé presents is one of wealthy French Canadian Suburbia. Frustrated in their overwhelming ennui in their inability to communicate or love in their aimless materialism, Dubé's characters attempt to surmount the futility of their existence by indulging in sophisticated inebriety and trivial, illicit love affairs. This characteristic remedy for the traditional bourgeois ills is inevitably unsuccessful.

Society with its endless round of meaningless parties (as Dubé's women — excellently delineated and comparable in sensitivity to Antonioni's — seem to perceive) is only a lesser reflection of that inner and more terrible hell which is oneself. There seems to be no answer to the problem of a life of drifting decadence where, as the most cynical and intelligent character of the play puts it, "La mort conti-

nue de faire son oeuvre, tranquillement..."

At this desperate point enter M. Marcel Dubé, incarnated as the witty, all-knowledgeable cynic, Olivier — cynic, but still capable of enveloping himself in a moment of spontaneous romantic emotion. This is the climactic moment of the play, if not in terms of dramatic development, at least in terms of thesis to be delivered. Olivier directly faces the audience, stands on an imaginary soap box and propounds an intensely sincere and moving manifesto of separatism.

The younger generation, he points out, is capable of following its ideals through to an end, of escaping from shame and humiliating paralysis, and of embarking on a positive plan of action. (Cheers from the audience-authentic). These are the sole means by which stifling bourgeois inertia can be evaded. For the older generation however, the play closes on a note of profound pessimism as a drunken father, forced to face his aloneness, sobs on an empty stage.

Whatever Dubé's play itself may lack, the Comédie Canadienne production has managed to smooth over and render distinguishable. Rarely is Montreal presented with such talented performers and such sophisticated direction in one production.

Andrée Lachapelle and Denise Pelletier are outstanding in their respective roles of the physically dissatisfied and sensitive beauty; and the witty flirt convulsed by her fear of old age. The entire male cast is superb, and Yves Letourneau, Jean Duceppe, and Pierre Boucher especially, carry their roles with the vivacity and smoothness of long-seasoned professionals.

Les Beaux Dimanches may not be one of the great plays of the twentieth century. However, the almost intimidating immediacy the present production holds for Montrealers puts it on the "must-see" list of the winter theatrical scene.

M. M.

L. B.



Reading Shakespeare (from left to right) in "An Elizabethan Miscellany" are Gordon Thomson, Tandy Cronyn, and Christopher Burke. The English Department's second production of the year will open in H-132 of the Leacock Building on Thursday of next week.

Feux Follets: Fire Follies?

In five years' time, *Les Feux Follets* may reach the level of the Ballet Folklorico di Mexico: salesworthy folk-art. For the nonce, they are a reasonable Canadian facsimile.

Faced with That Problem — what is typically Canadian? — they fare not too badly. What succeeds is not exclusively Canadian but pure of origin: Scottish reels, Irish jigs, and (North-) American square-dances. Their sources are not only the best-known, they are developed best. (Square-dance, of course, has the greatest potential through flexibility.)

In the sequence beginning with the square-dancing, the fields of nineties gold-rush lore and twenties flapper lore are mechanically ploughed. Ultimately there is an ably-

choreographed jazz work, Canadian only for its three large photographs of men-at-building-construction (the theme), one of which bears "EXPO '67" (the sponsor's paid advertisement?).

As for the primitive dances, Indian and Eskimo, some of the sets (the west-coast totem) are outstanding; the choreography is too inventive, or imitative of the Ballet Folklorico. Aztec rituals become totem; snowy owls are hunted (less spectacularly) instead of deer. But the main problem is not imitation, rather clumsiness, drabness, and frequent lack of taste. (Together with the costumes: the show opens with neon salmon swimming upstage in a blackout.)

The potential is there. The dancers are good enough, though few (three) have the requisite charm, for folk-dancing. Once the twaddle is unloaded and there is more exciting choreography, the company will be an innocent Canadian ambassador.

J. D. F.

Bande à part

(Continued from page 8)

The photography, however, remains marvellous. The atmosphere may be a deliberate imitation of Jules et Jim or Shoot the Piano-Player but second-hand Truffaut is still first-rate stuff. The weather throughout is bleak, grey, foggy, and the camera roams the cityside with delightful aimlessness. Raoul Coutard's camera, freed from the limits of Truffaut's stories, steals the show. I suppose Godard didn't mind and (in quite a different way) neither did I. One or two quick switches from

graininess to soft-focus were the only misses.

What does it all add up to? First, *Band of Outsiders* is "in" — up to its ears some would say. It is a movie for those who dream of making movies. It makes everything look easy. The trouble is that such a film is easy... and so are Kodak home movies.

Second, the film is a visual delight.

And third, *Band of Outsiders* finally confirms that the promise shown in *Breathless* will not be fulfilled. Godard has all the technique and not a bloody word to say.

TRETCHIKOFF

(Continued from page 7)

Few people deny his command of draftsmanship, colour, anatomy, and composition. A fine example is the "Three Penny Whistlers" — yours for \$6,000 — reproduced here. It takes him only a few days to complete the actual painting of a work, but its creation may take as long as nine years as did that of "Dream" — a detail of which is shown here. However, he still fears that it is a "flop".

This is his word for an unsatisfactory painting. It was sold here for \$6,000 and \$360 tax.

Tretchikoff became an expert at conveying "the message" in the 1930's when he was a cartoonist, a shop window dresser and even a propaganda artist. The rare critics who praise him gratefully suggest



that he brings an end to crazy obscurantism and "highbrowism".

Perhaps his apparent vanity is a deep belief in his work. He is proud of his "original technique" and confidently says, "Although I do not take my gift for granted... I know I am getting better." He enjoys watching the multitudes that come to his shows and appears tireless in the face of questions he must have heard a thousand times. But he is violently on the defensive if someone disagrees with him.

He maintains that in several months his 1962 exhibitions in North America and in London achieved for him what would normally have taken ten years. When faced with the challenge that time alone will be his critic he insisted, "I shall be dead then." So much for posterity!

CUDL REVISITED

Constant attendance at all sessions of CUDL can become a bit of a strain, tending toward Festival fatigue and resulting in a cumbersome collection of uniformly cream-and-buff printed programs. But there are compensations, other than the closing banquet.

The University of Western Ontario's production of Jean Genêt's *Deathwatch* on Friday night was one of them. The adjudicator's decision to award the play and its director, Martin Kinch, with both the London Free Press Trophy for the Best Production and the Schenley Trophy for the Best Director only reflected the audience's reaction.

Director, set designer, and cast worked with dedication and skill to convince and to sustain the conviction that Genêt's work demands. The surrealistic and, in this case, criminal, world that Genêt creates with characters and dialogue was completely credible for every instant that the actors were on stage. Even their silences mattered. Every expression, every gesture was significant and necessary to the play as a valid and realistic entity.

Such, alas, was not the case with the second Genêt play seen in the Festival — Memorial University's production of

The Maids, on Saturday afternoon. The cast bogged down in the morass of intricate symbolism and complex imagery with which Genêt defies the understanding of his audience.

Another modern author who received rather rough handling in a Festival production was Harold Pinter, whose *Collection* was mauled and distorted, with the best of intentions, by Bishop's University. The cast — for the most part intelligent and competent — was chiefly hampered by an inability to speak — or read — Pinter's lines with anything like the correct approach, diction, or even accent.

This was far from the case with the Macdonald College production of William Saroyan's *Hello Out There*. Here the director tried for a particular effect of sound — in both his actors' rendition of their lines, and the offstage musical accompaniment on drums and flute. It was a form of attack that proved particularly successful.

In keeping with this theme, stage movement was fluid and so intense that the play seemed to be choreographed rather than directed. The production was truly stunning — and not just as a result of the heavy sociological overtones involved

in making the young man a Negro.

The third truly dazzling production in these two days of Festival-going immediately preceded the Saroyan play. It was a one-man show — and the power of Hubert Gaudry's performance as the aging actor in Tchekhov's *Le Chant du Cygne* is further illustrated by the fact that, even in French, it did not fail to overwhelm a largely English-speaking audience.

J.A. Ferguson's *Campbell of Kilmor*, presented Friday night by St. Patrick's College, Ottawa, is a classic in its own way. This hoary melodrama was played out with a straight face and much mournful skirling of bagpipes by a cast equipped for better things.

Competing with such established authors were two new Canadian playwrights: Jack Cunningham from Sir George, who won the Jackson Trophy for the Best Canadian Play, and John Palmer from Carleton, who didn't, but whose cast came off with several accolades — Best Actor Award for Guy Bannerman as the hero, and Best Supporting Actress for Sheila McCook as mother, seductress Sophy, and madam.

Carleton's *Visions of An Unseemly Youth*, a long play sometimes in blank verse, despite interesting, fluid direction and an extremely able cast, did not offer its audience enough to compensate for the time it used up onstage. And why lederhosen? A symbol of unseemliness, perhaps? Anyway, any young male lead who can manage not to lose his presence of mind in lederhosen and blank verse deserves to be Best Actor.

With the award-winning play, which incidentally is being sent to Yale next month, there are far fewer questions to ask. A duet for "Man" (Ray Cosgrove) and "Girl" (Frances Walsh), with most of the solos going to Best Actress Walsh, the piece was written, staged, and directed with great sensitivity and charm by Author Cunningham. A. B.

middle strings and melody and bottlenecking on the high strings of his 6-string guitar. This style was very effective, but got boring by the second half of the concert.

Tomorrow night the Loyola Folk Music Society will present Penny Lang. Penny is a former Sir George student who has performed at the Café André and Mont Habitant, among others. The concert takes place at 8:30 pm in the Loyola Auditorium, 7171 Sherbrooke West. Tickets are \$1 each, and are available at the dor.

B. N.

folk

Let's Sing Out and the Winter Carnival have come and gone. Neither were especially interesting from the folk music viewpoint. The performers on Sing Out were nervous and artificial; Ian and Sylvia at Carnival were no better live than on record (which is not to say they're no good on record).

The Country Gentlemen came to the Fifth Amendment. They were as good as when they performed in concert at Loyola last October. Their brand of bluegrass harmony remains unsurpassed, and their technical proficiency is outstanding. The only criticism that can be made, then as now, is that Charlie Waller's guitar was inaudible.

This weekend at the Fifth, Elyse Weinberg will perform. Elyse was last year's president of the McGill Folk Music Society, and is presently a resident of Toronto. She is well known to Montreal audiences, and appeared at the Fifth several months ago.

Next Friday, Saturday, and Sunday evenings, the Fifth Amendment will present the Bunkerhouse Three, a group which sings mainly British selections.

Mississippi John Hurt gave a concert sponsored by the Sir George Folk Music Society a while ago. In spite of the unfortunate handling of the microphones, Hurt's quiet, gentle voice was audible, and his words intelligible.

Hurt uses a unique guitar style consisting of a boogie-woogie-like beat on the bass strings, a chord drone in the

MOVIES

Les Parapluies de Cherbourg

LES PARAPLUIES DE CHERBOURG. A Parc Films production, directed by Jacques Demy, with Catherine Deneuve as Geneviève, Anne Vernon as Madame Emery, Ellen Farner as Madeleine, Nino Castelnuovo as Guy, Marc Michel as Roland Cassard. Now showing at the St. Denis.

Les Parapluies de Cherbourg, in these days of massive conformity even on the European front of the nouvelle vague, has one immense advantage over all competing products. It's different. Oddly enough, *Les Parapluies* comes closer to the MGM production of Rodgers & Hammerstein's *Carousel* than any more modern musical — but even allowing for a slight similarity, Demy's film could hardly be called derivative.

For one thing, every line of dialogue in the movie is sung. This aspect of the film's originality is especially striking since the first line in the movie (as translated by the rudimentary but adequate English titles) is "Shall I fill it up?"

The hero, you see, is a gas-station attendant in the charmingly French provincial town of Cherbourg. He has two dreams. The first (but least important) is to own his own service station. The second is Geneviève (Catherine Deneuve).

The first dream comes true. The second doesn't, and the story of the movie tells Why Not. The first obstacle to come between the two lovers takes the predictable and matronly form of Madame Emery (Anne Vernon), Geneviève's mother and the proprietress of the little umbrella-shop which figures in the title. This may be the first — and only — film to have

a separate listing: "les parapluies par..." (umbrellas by...) in the credits.

Obstacle no. 2 to the romance between Guy and Geneviève is the French equivalent of the Draft Board. It is the ominous little blue slip of paper that Guy gets in the mail that ultimately separates the couple, and leaves them in the end wistfully — if happily — married to other people.

The other people are Marc Michel as Roland Cassard, and Ellen Farner as Madeleine, the shy little girl who takes care of Guy's aged godmother, and grows up to surprising womanhood while he's away in Algeria. With typical male blindness, he replies to her greeting on his return: "Madeleine... you haven't changed" — but he gradually realizes his mistake. Among the most tender sequences of the film are those showing the gradual unfolding of their relationship.

"Tender" is often the best word for *Les Parapluies de Cherbourg*, but "saccharine" never is. The movie has sufficient freshness, originality, and charm to keep its sweetness from ever becoming cloying. Part of the charm is purely visual.

The whole town seems to have been specially painted for the occasion, in brand-new, colouring-book colours. And the poor section of town, where Guy lives with his godmother, is artfully painted to look poor. The sun isn't always shining in Cherbourg either — and when it rains, all the passers-by sport *les parapluies* which they seem to have purchased chez Mme Emery.

Catherine Deneuve, who happens to be Françoise (Soft Skin) Dorléac's sister, looks every bit as pretty in colour as Françoise did in black-and-white. And she blushes beautifully. When she cries, her nose gets red — an element of realism that intervenes divertingly throughout the film.

For instance, when her mother learns her daughter is pregnant, she cries (or rather sings) in horror: How did it happen? "In the usual way," responds Geneviève.

Perhaps it is these prosaic touches that preserve *Les Parapluies*' delicate poetry. Somehow, it becomes the most believable musical I have ever seen on film or on the stage. Since all the dialogue is sung, there is none of that "get-ready-everybody-I'm-about-to-go-into-a-song" awkwardness. And Composer-Songwriter Michel Legrand's music truly lifts.

Les Parapluies de Cherbourg is supposed to start a new trend, in French movies and perhaps in musicals everywhere. Maybe. But I don't think so. It's more like one of those once-in-a-lifetime things.

A. B.



Catherine Deneuve as Geneviève, the heroine of *Les Parapluies de Cherbourg*, and Nino Castelnuovo as her hero, Guy, in a scene from the film, opening this week at the St. Denis.

today

LUTHERAN STUDENT MOVEMENT: Thaya Batdorf paints and speaks on "The World of the Living", Union Lounge, 1:05 pm.

AUGUSTANA HOUSE: Co-op Supper, 6:30 pm. Thaya Batdorf paints and speaks on "Art for the Post-Christian Era", 8 pm. 3483 Peel Street.

PRE-MED SOCIETY: Biology 100 films, "What is life?", B250, 1 pm.

LATIN AMERICAN SOCIETY: "Tertulias" en Espanol, Room 101, McConnell Engineering Bldg., 1 pm. All welcome.

SCM: Yellow Door Coffee House: Peter Shaffer's play, "The Public Eye", with Chris Burke, Tan de Voy, and Tandy Cronyn. 3625 Aylmer, 9 pm. 25 cents for admission and coffee.

NEWMAN: Mass, 1:05 pm.

MATHEMATICS SOCIETY: Professor Dawson speaks on a topic in Probability. Room 101, McConnell Engineering Bldg., 1 pm.

HILLEL: Deadline for submission of nomination petitions for 1965-66 Officers, Hillel Executive, 2 pm.

FRANKLIN SOCIETY: Arctic Conference Registration, 3-7 pm, Room 336, Physical Sciences Centre.

AMATEUR RADIO CLUB: Meet at Roddick Gates, 6:45 pm, for Airport Tour. Transportation is available.

RADIO MCGILL: "Anything Goes", a multinational program with George Radwanski, includes an interview with Marcel Chaput and an eight minute soap opera from Radio Moscow, 10 pm. "Ask Dr. Marge", answers questions on business and summer jobs, 10:30-11 pm. CFCF 92.5 megacycles.

WINTER CARNIVAL: Chairmen's pictures at Ice Palace, 1:40 pm.

SUPA: James Endicott speaks on Red China, Union Salon, 1 pm. All welcome.

CERCLE FRANÇAIS: Réunion générale pour élire l'exécutif de l'année 1965-66. Prof. A. Rigault donnera une conférence: "Les Français tels qu'on les parle." Le tout aura lieu à 1 h. dans la salle No. 50 à Peterson Hall.

PRE-MED — PSYCHOLOGY CLUB: Daniel Ling will deliver an illustrated lecture entitled "Deaf May Speak". H132, 1-3 pm. All welcome.

GERMAN DEPT.: A lecture on Franz Kafka's "Ein Landarzt" ("A Country Doctor"). Henry Hatfield, Professor of German at Harvard, will give an interpretation. Room 304, Peterson Hall, 5 pm.

MCGILL PLAYERS: "Mirrors", tonight and tomorrow night at 8:30 pm, Walter M. Stewart Room of the Union. Tickets: \$1.50.

Saturday

FRANKLIN SOCIETY: Arctic Conference in Council Room,

Eighth Floor of Leacock Building from 10 am to 4 pm. Speakers: H. J. Hartness Beardsley, Dr. S. Maxwell Dunbar, Mr. John Milton, Mr. John Turner, M.P.

RADIO MCGILL: Radio McGill News Department presents "Red Radio", hot from Moscow, 9 pm on CFCF 92.5 mcs. At 9:30 pm, "Drama '65" — "The Importance of Being Earnest" by Oscar Wilde, produced by Dave Francis.

MCGILL-TV: Meet in Union foyer, 11 am, to leave for studios.

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Sunday

AUGUSTANA HOUSE: 10 am, Holy Communion. 6:30 pm, Buffet and Farewell Party for Thaya Batdorf. All who have met or watched Thaya are invited to enter into evaluation of the series "Art and The Real World". 9 pm, vespers. **NEWMAN:** Sung mass at 10 am followed by coffee and mass in chapel at 12 am.

SZO: A psychological investigation into the problems of being a Jew at 8 pm at 1247 Guy St., Room 131. Topic: Jewish Self-hate and Jewish Self-pride.

UNITED CHURCH: Evening service, Divinity Hall Chapel,

FRIDAY, FEBRUARY 26, 1965

7:30 pm. Sermon topic this week is "The Cross: Barbaric Sacrifice".

Announcements

Roman Catholic Mission
The Annual Mission for Roman Catholic students will start Monday in H-132, at 1 pm. Rev. Bernard Murchland will direct the mission through the week.

Semaine de Philosophie
For the first time McGill has been invited to the province-wide, French speaking conference on philosophy. It will be held March 4-7 at the University of Ottawa. Those interested in attending should leave a note with John in the Tuck Shop.

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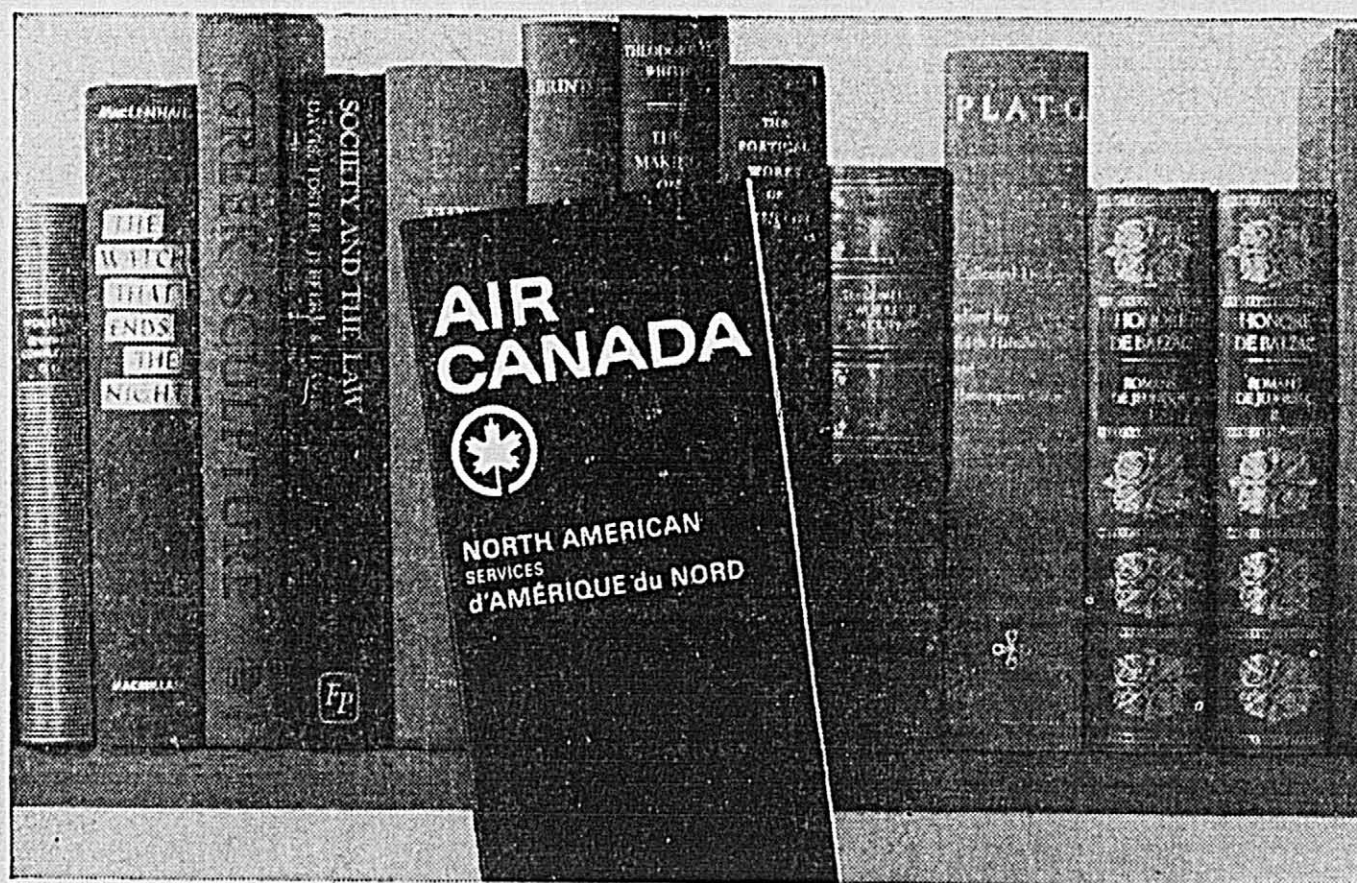
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AIR CANADA



erratum

In yesterday's Daily it was erroneously reported that Jane Eversfield and Lynne Primrose were running for the position of Women's Athletics Representative to the ASUS. Actually, Miss Eversfield is a candidate for First Vice-President and Miss Primrose has been acclaimed WAA Rep.

Belles, Baskets and Bloomers



GOT IT! Defensive guard June Kermode grasps the ball in the McGill zone, closely fenced in by forwards from Bishop's. Any bodily contact during play is punished by penalty "free" shots for the opposing team.

feature

by

**SHARON
SUTHERLAND**

Women's Sports Editor

Women basketball players are purported to be tall, thin six-foot giants, who can't dribble or pass the two thirds line. Actually they are not thin, nor giants, and they can dribble, slightly. Girls' basketball is probably the only competitive female sport which differs so much from its male counterpart, and yet doesn't really differ that much. There are six girls to a team, as opposed to five on the men's team. Although the guards stay in the defensive and centre sections, and the forwards in the offensive zone, this does not slow the game down, but the rules are enforced mainly so that more girls of widely varying skills can utilize them.

The McGill team plays Western, Queen's, and Toronto, in the Intercollegiates this weekend. Placing second in the Women's Open Basketball League, against such difficult teams as YWCA and Bishop's will stand them in good stead.



I'M TALLEST!

Bishop's forward Shirley Roberts, no. 33, reaches for the ball in a face-off. Becky Roe, no. 34, bends into a position to catch the free ball. Toss-ups such as this are taken whenever a player steps over the guard line, or takes too many dribbles. Judy Cole, Mary Livingston, Wendy Wildon, Vicki Keator and Sheila Dennis are the other McGill forwards. Guards are June Kermode (team captain), Carol Fraser, Judith Stewart, Sue Hunter, Anna Bilsky and Ruth Thompson (club president).



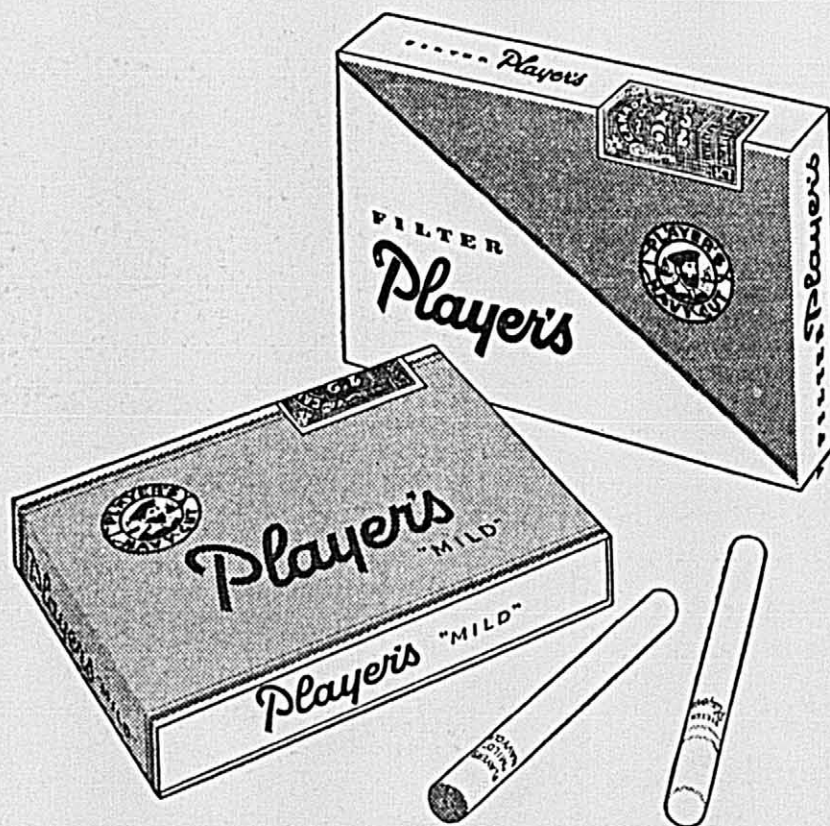
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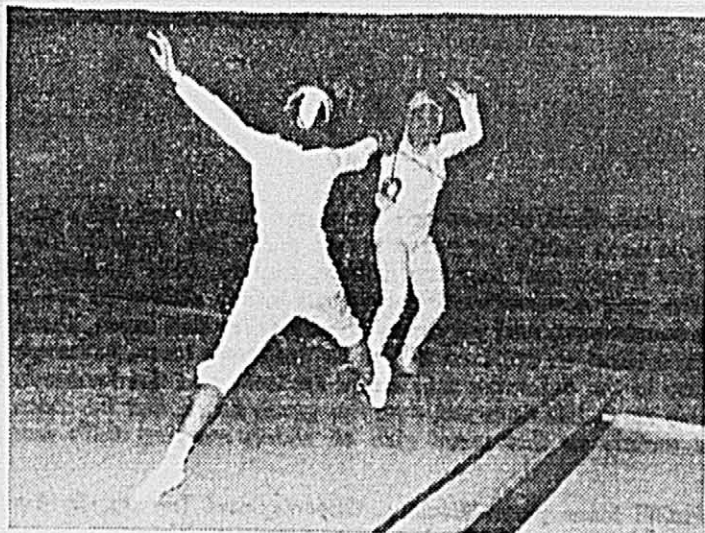
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MISSED: McGill's Margaret Abela, head of the Intercollegiate Fencing team, performs a classic lunge against her opponent during the recent tournament. Her thrust was parried and Margaret went on to win her match.

Women host fencing tilt

Women fencers at McGill have industriously sharpened their points for the big Intercollegiate Tournament here tomorrow. Four teams will compete, McMaster, Toronto, Ryerson and the hosts.

Margaret Abela will head the team. She is probably the most experienced fencer on the team, having done very well at the Ryerson Sports day. She also captured the George Tully Trophy in the club's Intramural Competition, winning all four of her bouts from a field of five.

Squaws finish last half of OQAA tournament

The Squaw hockey team will be playing in the remaining half of the Intercollegiate tournament at Hamilton this weekend, where they will face off against OAC and Western on Friday, and McMaster on Saturday morning.

After last week's disappointing results against Toronto and Queen's, Coach Cullen scheduled several tough practice sessions, which will conceivably help them solidly trounce all opposition. Although first place is out of reach, the Big Red Squad could probably end up in a second place tie with Queen's, if victory is theirs.

Veterans Barb and Bev Rowat, Aimi Kuura, Leith Drury, and Susan Baird will be hanging up their skates for the last time and will naturally be trying harder to end their careers gloriously.

FINAL MEET FOR MODERN DANCE

The final meeting of the McGill Modern Dance Club will take place on Monday, March 1 at 8 pm in the RVC Gym.

At this joint meeting of the Monday and Wednesday night dance groups, the Dance Club Advisor, Miss Wagner, will lead the dancers in some preliminary warm-up techniques and dance movements. A demonstration of Martha Graham techniques, led by one of the members, Miss Pat Rose, will follow.

Dr. James ...

(Continued from page one)

The paradox of universities today, he said, is that when "technology — by radio, television, jet aircraft and space travel — has shrunk this earth... the universities of the world (and their students) are tending to turn their gaze inward, to think in terms of national economic development and national political ideology."

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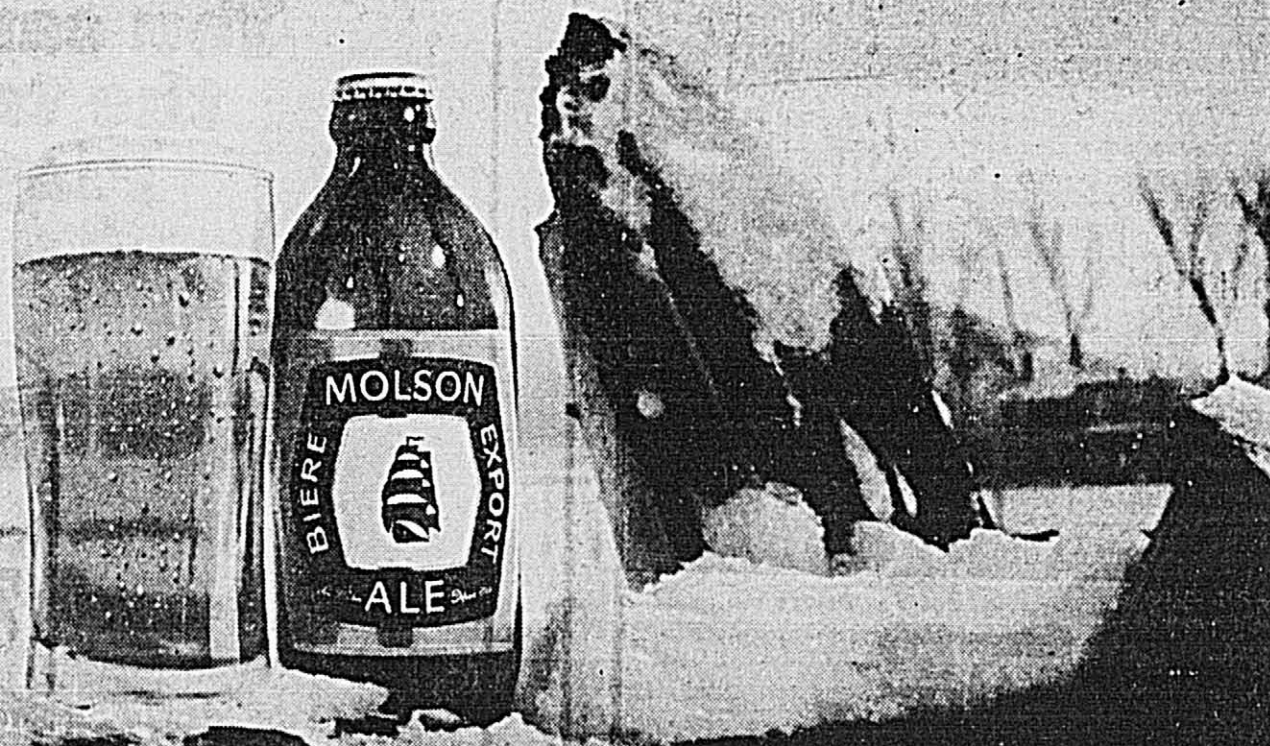
MARCH 1-5

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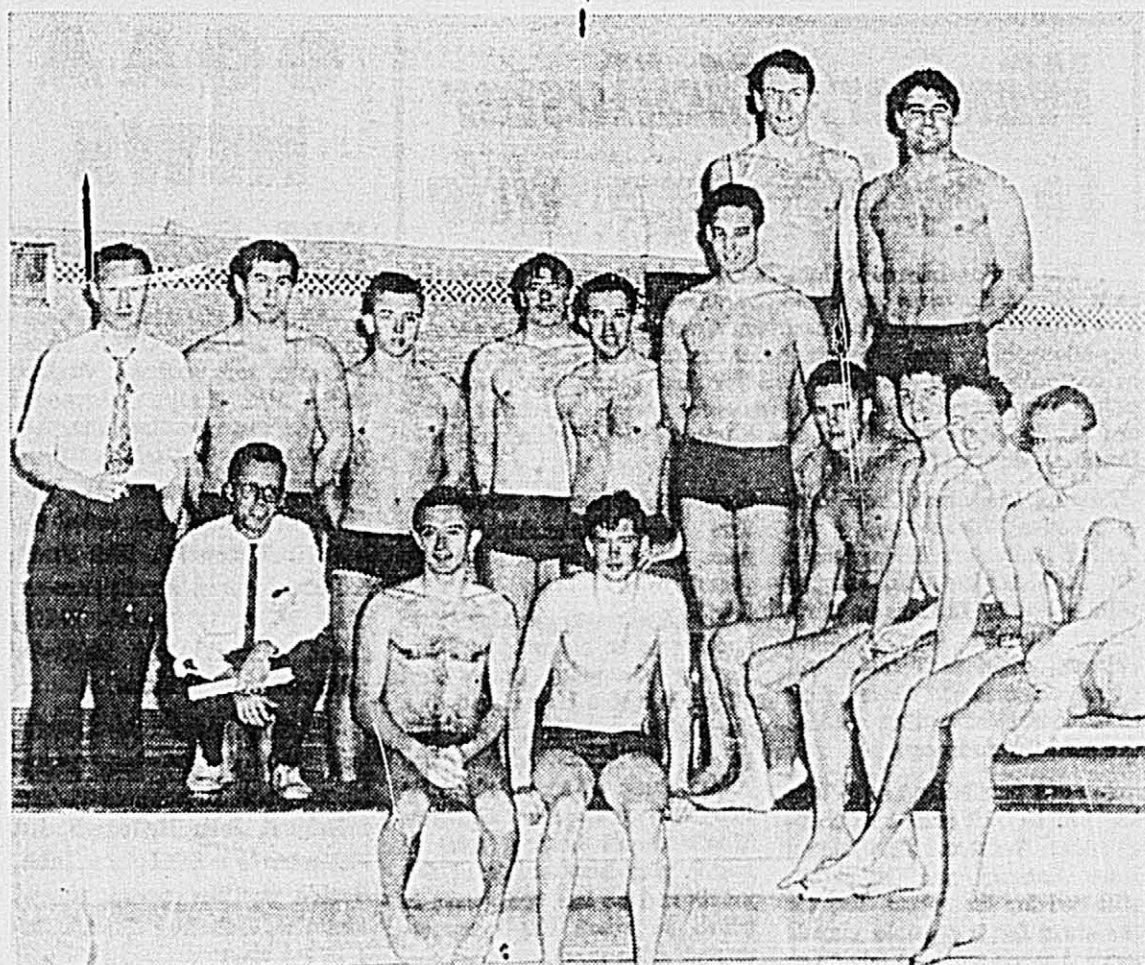
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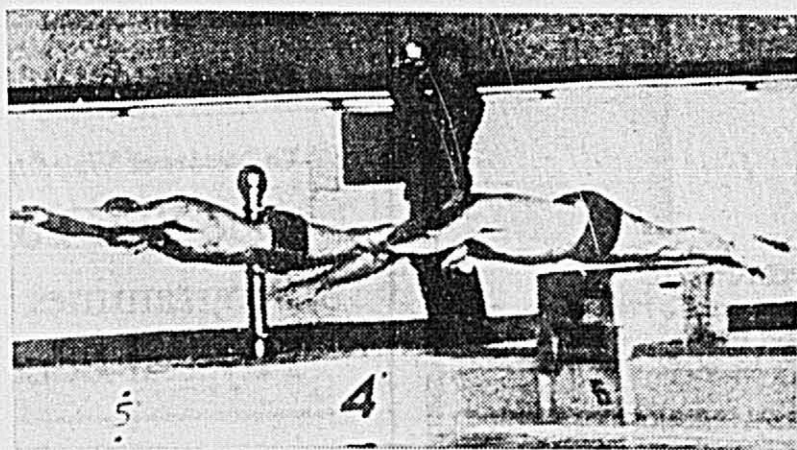


REDMEN AQUANAUTS... FUTURE CHAMPS??

Back row, left to right: Richard Pound (co-captain), Bob Tamilia. Middle: R.G. Gauld (coach), Glenn Ruiter, Ken Ransom, John MacNeill, Ross McMahon, Bill Peers, Pete Cameron, Roy Gravel, Bob Bourne (co-captain), Erik Haites. Front: John Walmsley (manager), Bob Mullins, Toby Kent. Absent are Ian Elliott, Andy Heap, Jay Lee, Jim Waugh.

— Georges Monette

Glenn Ruiter (foreground) executes a fine racing dive at the start of the 100 yard free-style event. Ruiter and the rest of the team have been practicing since October for the upcoming championships.



Saturday's OQAA

Saturday's OQAA Swimming Championships will feature top competitors, both swimmers and divers, from Laval, University of Montreal, Queen's, Toronto, Western, and McGill. The meet will include one diving event in which McGill's Gravel (see photo) will defend the title he won last year. The swimming races will consist of eight individual events in which one of four competitive strokes (or, in the case of the individual medley, all four) at varying distances from 50 to 500 yards, will be used. In addition the six teams will compete in the Medley and Freestyle Relays.

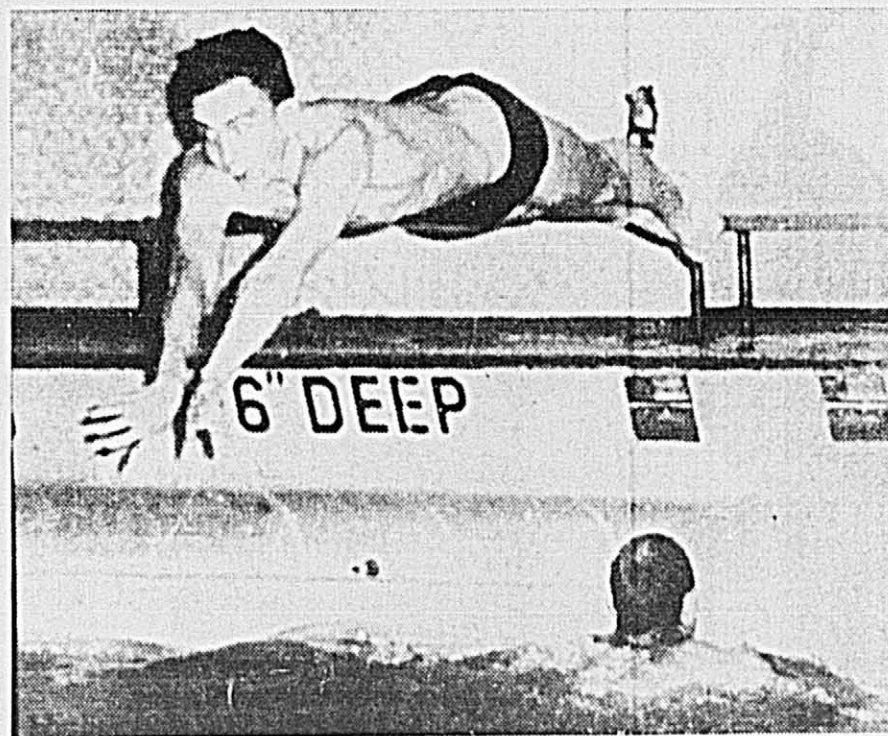
In the Medley Relay, the Redmen will be out to beat Toronto who, just four weeks ago, broke the Canadian record for this event. The 50-yard freestyle event, always a close race, will likely feature speedsters Mullins and Ruiter of McGill, Van Ryn of Toronto, and Taylor of Western.

The Redskins' top swimmer in recent years, Bill Peers, would like to retain the Sprenger Trophy, for the 200-yard Backstroke which he has held since 1963.

What could prove to be the most exciting event of the evening is the 200-yard Breaststroke in which Chapelle of Toronto, who finished second last year, will face tough opposition from Meier of Western, Sénécal of University of Montreal, and a "dark horse" entry, Haites of McGill.

In the past few years University of Toronto has dominated the championships with Western providing a strong challenge. McGill's hopes to do better than third in 1963 and 1964 were frustrated and she will be the underdog in 1965. However, with the addition of BEG gold medalist, Richard Pound, the Redmen team is probably stronger than it has ever been and Coach Bob Gauld is hopeful that it will redeem itself this year. A good-sized crowd, noticeably lacking throughout most of the swimming season, could provide our boys with the added incentive they need to accomplish just that Saturday night.

Roy Gravel shows excellent form in executing a jack-knife in a recent meet. His repertoire includes many more difficult dives, several of which may be seen on Saturday.



— Georges Monette

Redman butterflyer Ken Ransom is off to a flying start as team mate Erik Haites touches in on the breast stroke leg of the Medley relay. Also featured in Saturday's meet will be the Freestyle relay and nine other individual events.

Splish, splash, I was takin' a bath...

On Saturday, the Sir Arthur Currie Memorial Pool will be the site of the OQAA Swimming Championships.

Preliminary heats will begin at 1:30 pm; finalists will race for top honours in the evening at eight.

Varsity cage squad wins championship

by BERNIE STERN

For the third year in a row, the Redmen cagers have captured the Marlett Foundation Trophy, emblematic of City Senior Intercollegiate Basketball supremacy. They accomplished this feat last night as they defeated a squad from the University of Montreal in the championship final game at the Mont St. Louis Gym by a score of 79-40.

The Redshirts were never in trouble as they took an early lead and kept adding to it as the contest wore on. The first half point total was 36-23, but the Red team put the game far out of reach in the second half as they outlasted their opponents and outscored them convincingly 43-17. Coach Gerry Kelly who was substituting for regular Coach Ron Sharpe was pleased with the effort of his men as they brought him a championship in his first coaching assignment.

There were only eight men with the Redmen last night but fortunately nobody fouled out. The scoring was well distributed as four men finished the evening in double figures. George Lengvari played his usual strong defensive game leading both squads in rebounds and was also one of the scoring stars as he potted 20 points. Mike Aneckstein showed a sharp eye and contributed another stalwart per-

formance as he also bagged 20. "Little Hoss" Dunbar Russell came up with a good two way and scored 13 points. The other man to come up with more than 10 points was Bruce Randall who dunked 13. Rounding out the team were George Vitale, who is now looking forward to wrestling alligators once more in Florida, Dave Leibson, Randy Clarke, and Gerry Young.

OQAA BASKETBALL STANDINGS

	P	W	L	T	F	A	Pts
Windsor	10	9	1	0	1033	760	18
McMaster	11	9	2	0	933	765	18
Toronto	10	7	3	0	1020	845	14
Waterloo	10	5	5	0	717	707	10
Western	11	4	7	0	663	775	8
McGill	11	2	9	0	617	919	4
Queen's	11	1	10	0	715	927	2

Windsor, McMaster to decide cage title

The Senior Intercollegiate Basketball League championship race will go down to the final weekend of the regular season — and even then may not be decided. Windsor Lancers, the defending champions, and McMaster Marauders, the only teams still in contention, are currently tied for first place, each with 18 points. Lancers play their final two games on the road this weekend while Marauders have one game to play, Friday night in Hamilton against Windsor.

Lancers can clinch their third consecutive Wilson Cup by defeating Marauders Friday night. But a McMaster win, coupled with a loss by Lancers to third-place Toronto Varsity Blues Saturday night in Toronto, will give Marauders their first championship since they entered the SIBL 13 years ago.

A third possibility is a Windsor loss to McMaster and victory over Toronto. This would leave Lancers and Marauders still tied for first place and set the stage for a possible playoff game. League rules do not make such a playoff necessary but allow the universities concerned to decide whether they wish to settle the championship or de-

clare their teams co-winners. Two co-championships have been declared in the last 20 years.

The individual scoring race appears to be out of doubt. Defending champion Dave West of Toronto, the league's all-time scoring king, is averaging 23.6 points per game, almost five points ahead of second-place Ed Petryshyn of Waterloo Warriors. West's record lifetime total in league play now stands at 933 points and he has two games in which to reach the unprecedented 1,000 mark.

OQAA NEWS IN BRIEF

—Western, Toronto, McGill and Queen's captured OQAA championships last weekend. Western ended host Guelph's three-year hold on the wrestling title, taking 74 points to Guelph's 67 and third-place Toronto's 58. Tom Jones of Guelph was voted top individual wrestler. Ken Lumb led winning two. Varsity amassed 128.1 points to Queen's 124.85. Laval, Montreal and McMaster followed in that order.

—McGill retained its badminton title at Waterloo, edging second-place Toronto, 42-40. Top individual, John McDougall, led McMaster to a third-place finish. Guelph won the curling, also at Waterloo, defeating Queen's, 11-4, in the final.

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